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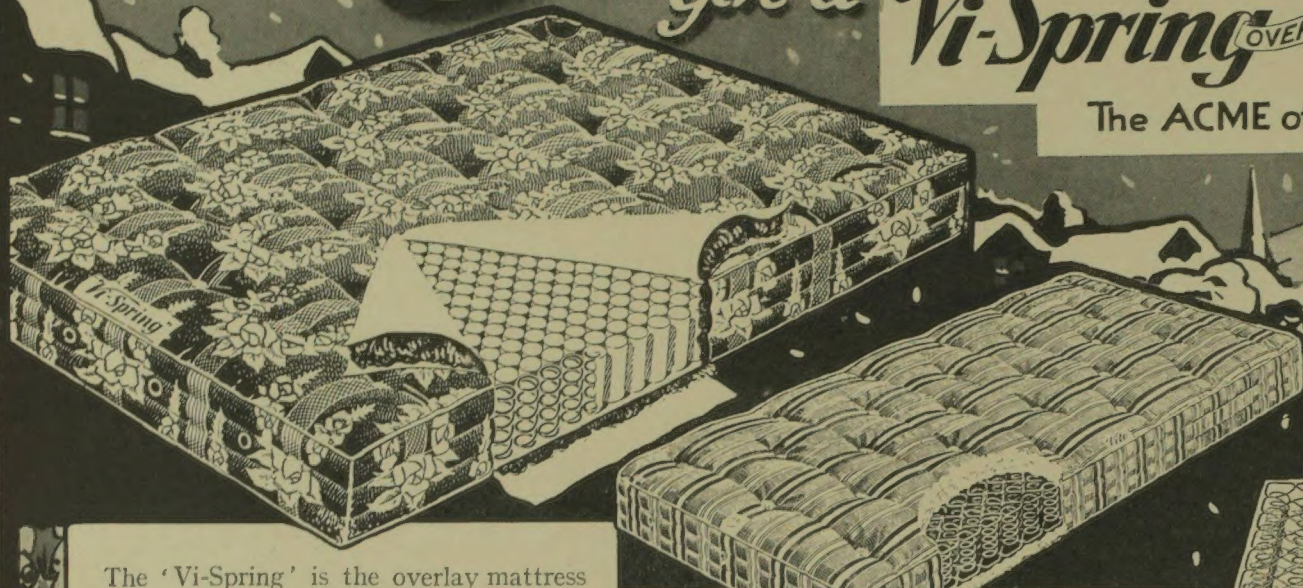


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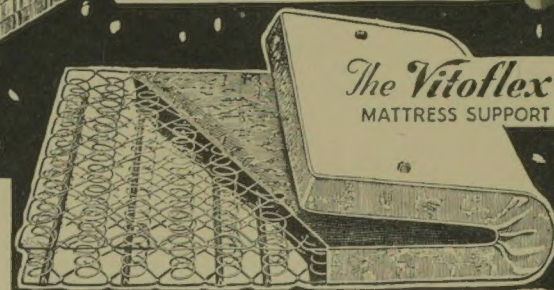
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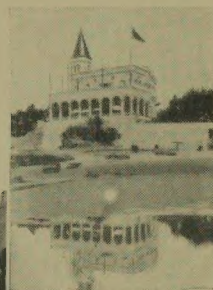
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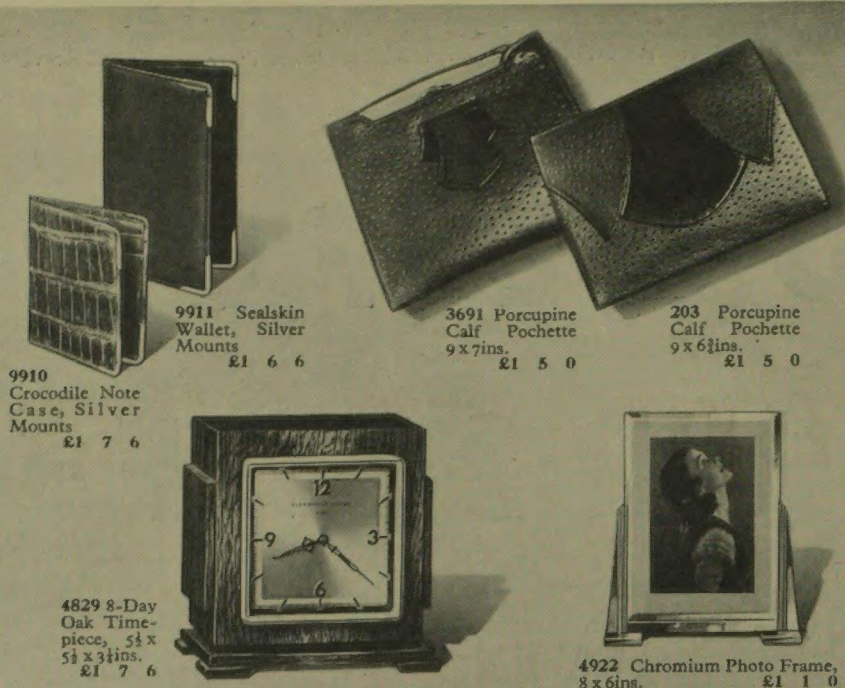
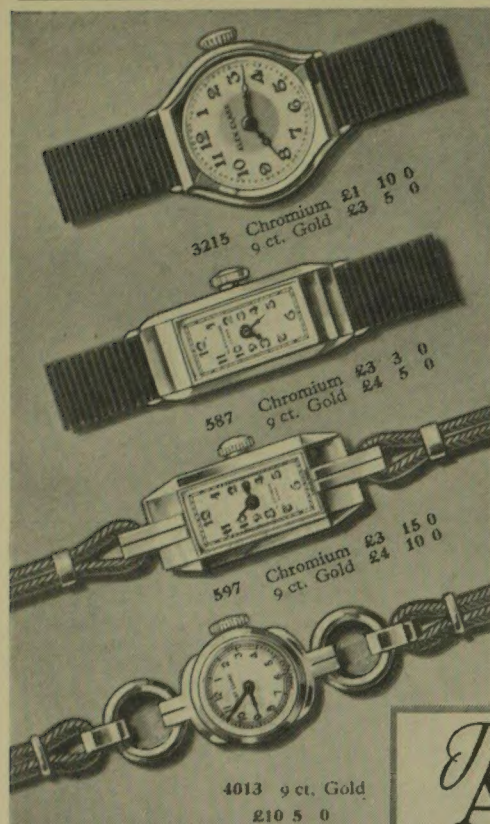
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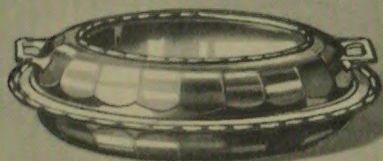




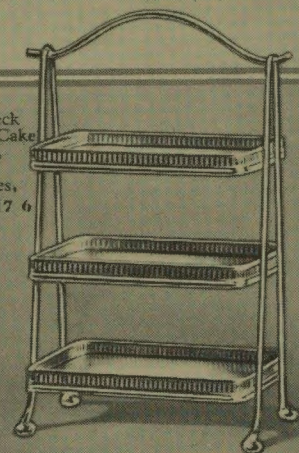
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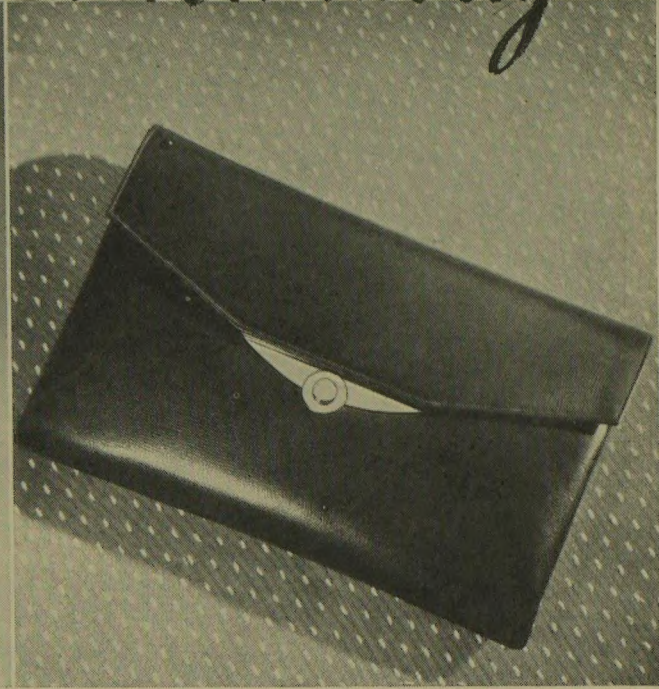
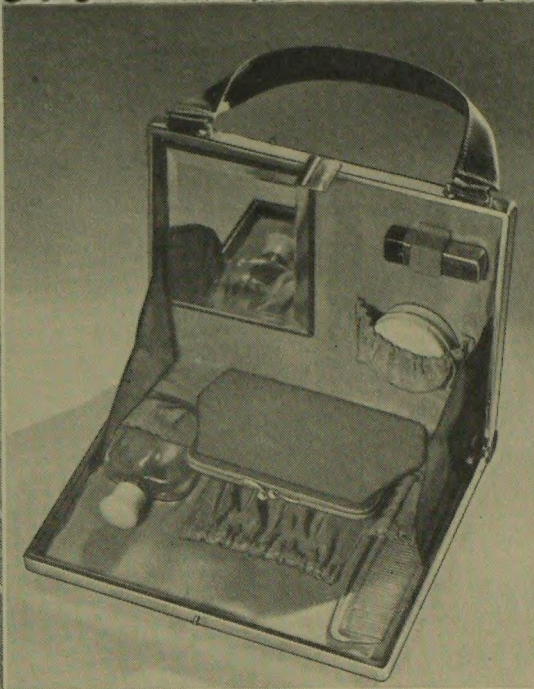
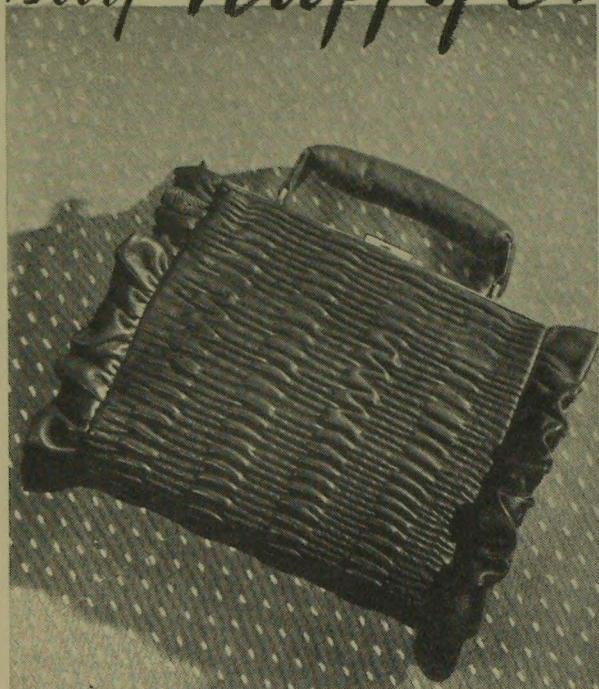
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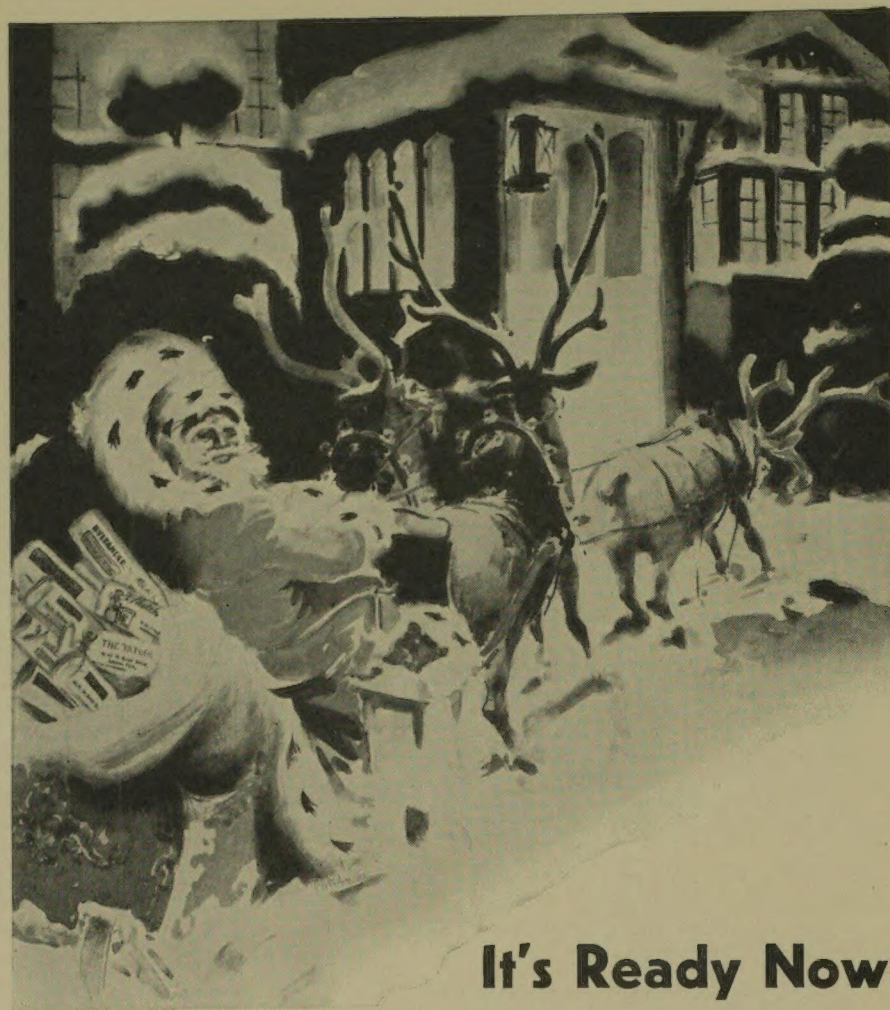
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Edmund Blampied  
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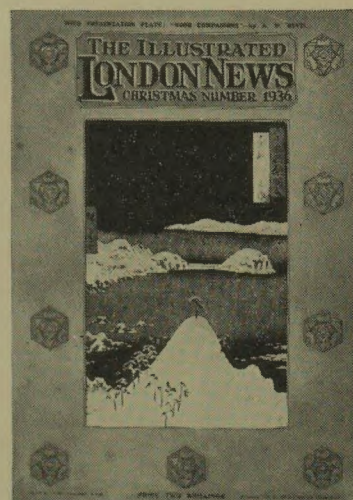
A. Rademaker  
Henry Bright  
Lucas Van  
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James Collinson  
J. J. J. Tissot  
A. D. McCormick  
and others

AND THESE STORIES:

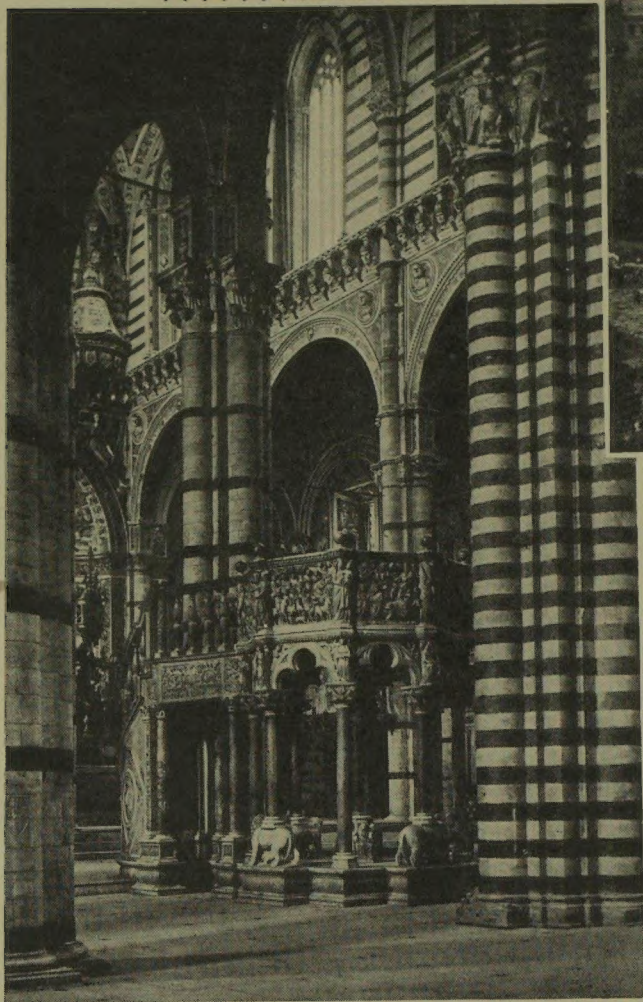
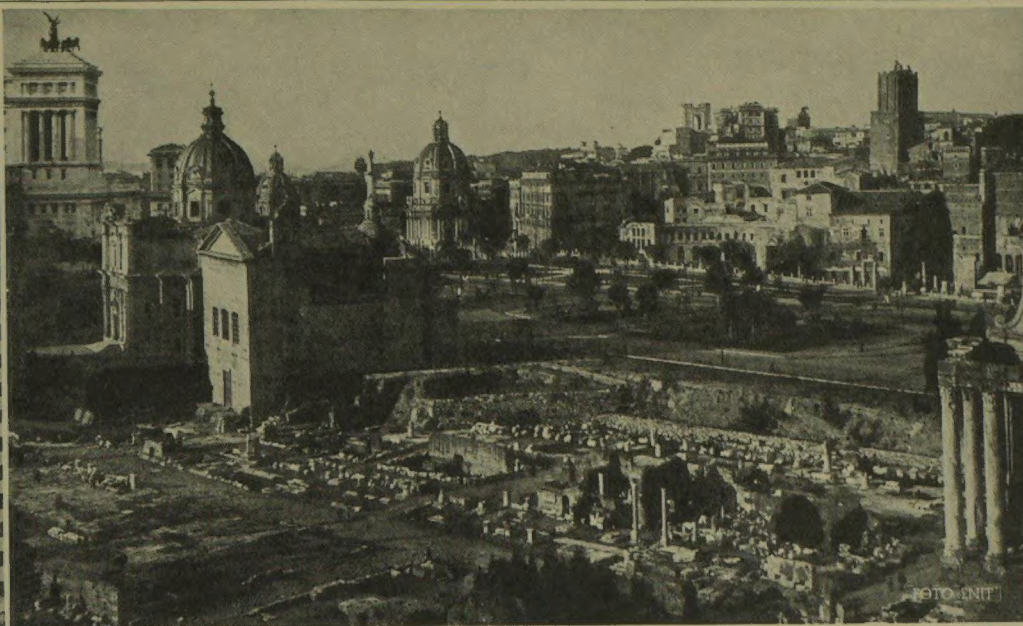
"The Moon in Her Lap"  
by Marguerite Steen.  
"Bounty for the Destitute"  
by Sybil Bolitho and Cen Fearney.  
"Princess Ba" by Bechhofer Roberts.  
"A Demonstration in Beadle Street"  
By Agnes Grozier Herbertson.  
"A Business Arrangement"  
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"Collision" by W. Townsend, F.A.  
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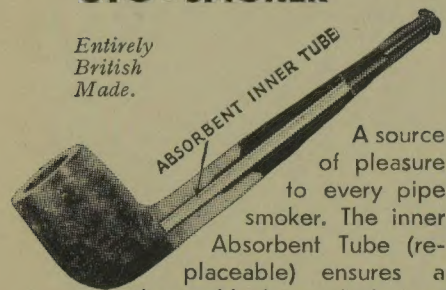
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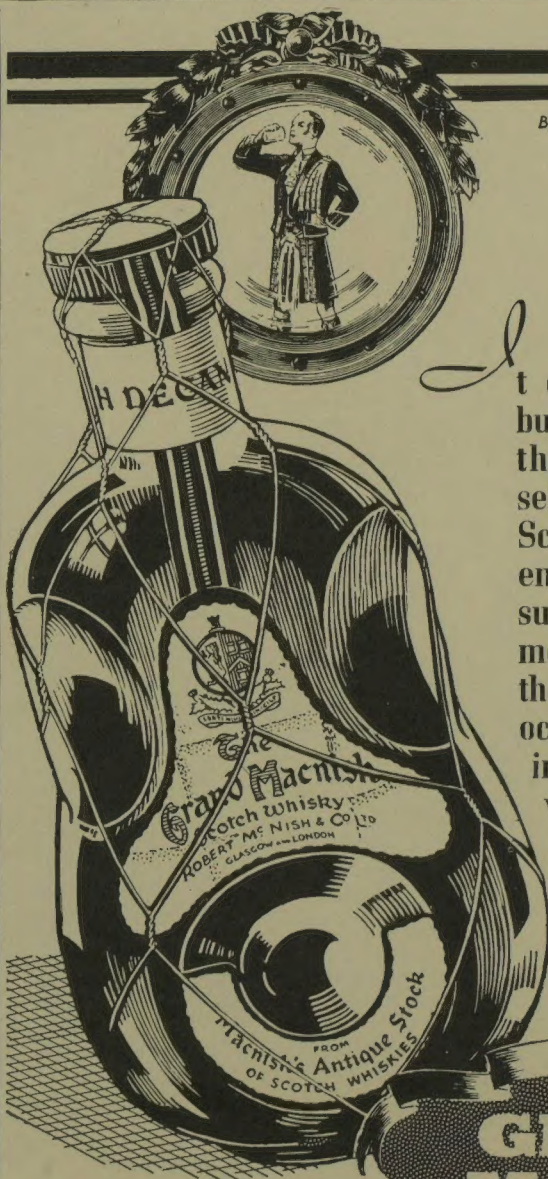
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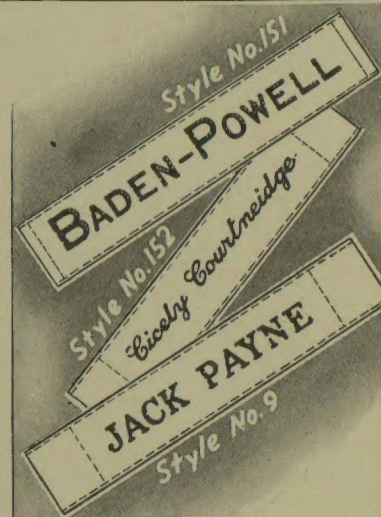


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SATURDAY, DECEMBER 12, 1936.

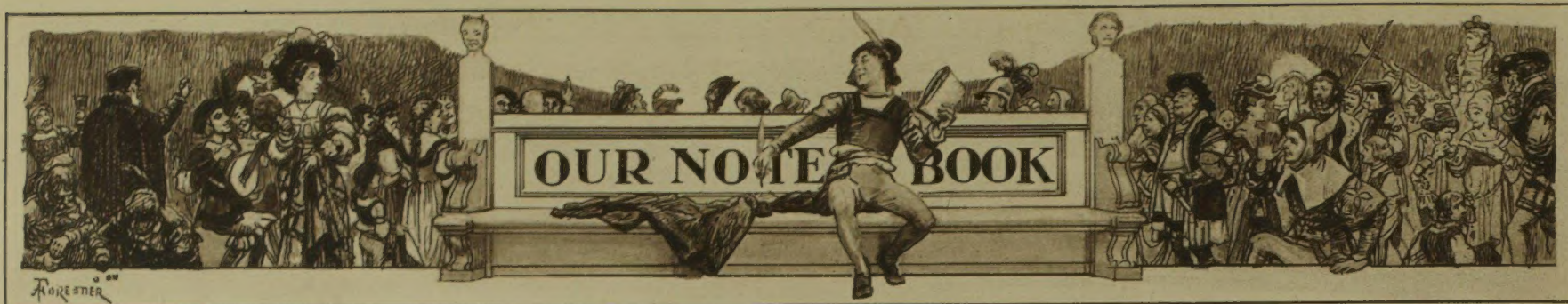


## THE CONSTITUTIONAL CRISIS: HIS MAJESTY KING EDWARD VIII, WHO RAISED THE QUESTION OF A MORGANATIC MARRIAGE WHEN TALKING WITH MR. BALDWIN SOME WEEKS AGO.

The general public became aware of the constitutional crisis when they read their morning papers on Thursday, December 3. In fact, it had existed well before that. Making a statement in the House on the 7th, Mr. Baldwin said: "With the exception of the question of morganatic marriage, no advice has been tendered

by the Government to his Majesty. . . . These matters were not raised first by the Government, but by his Majesty himself in conversation with me some weeks ago, when he first informed me of his intention to marry Mrs. Simpson whenever she should be free."—[B.B.C. COPYRIGHT PHOTOGRAPH.]





By ARTHUR BRYANT.

I HAVE just been witnessing the first night of a new play. It was a long period play with nine scenes, as difficult, one would say, to stage and play as a company of experienced actors could well tackle. The audience, in which I was assured were many well-known first-nighters, was somewhat different in appearance from that of the usual first-night audience in the West End of London. There were no tiaras. The spectators mostly wore the working dress of their daily avocations, and there were a good many school-children among them. All were drawn from the villages of the north Derbyshire hills—those bleak, open stone-wall-crowned spaces that form the roof of England. The actors and actresses came from the same sources, mostly from the village of Great Hucklow, ten or eleven miles from Buxton. They were the Hucklow Players. They had only been rehearsing a few weeks, but they played the play with a straightforward vigour that would not have disgraced Oberammergau—nor, for that matter, Salzburg either. Three times only was the voice of the prompter heard: then clearly and unashamedly. For the rest, everyone lost themselves in the play and in its characters as interpreted by these rustic performers. Of self-consciousness or stage-fright there was none.

Perhaps that was not surprising, though it might seem so to a sophisticated London playgoer. For the Hucklow Players have been in existence for nine years now, and, under the leadership of a well-known English playwright, himself a denizen of these wind-blown hills, have performed two or three plays, each running for a week or more, every year since their foundation. They have played, among others, "Macbeth" and "As You Like It," "The Rivals" and "The School for Scandal," Shaw's "Pygmalion" and "Arms and the Man," Galsworthy's "Pigeon" and their inaugurator's own "Path of Glory." Nor was the play that I witnessed in the iron-roofed, rough-walled village hall the first intended for the London stage to be represented by this company of villagers, for a few years ago they gave the first performance of a piece that subsequently ran for over a year in the theatres of the West End, and was later shown on the cinema screen throughout the world.

All this, of course, has its dramatic significance: it represents something new—or, to be more accurate, something very old restored—in our national drama. Since the war, more than one company of village players has electrified sophisticated town folk by playing repertory far beyond the cautious endeavour of any London theatre to a little community of farmers, chicken-raisers, and country housewives. I remember, some fourteen years ago, when the national drama first showed signs of a new renaissance in the countryside, helping to coach the collected talent of a small Cambridgeshire village through the intricacies of "The Taming of the Shrew." Theirs was a first essay, and they had not the long experience and acquired self-assurance of the Hucklow Players to aid them: it must be confessed that the rendering they gave of the lords and dukes and great ladies,

with whom the Elizabethans loved to spice their plays—the counterpart of the millionaires and bosses whom the modern film lavishes on the filmgoers of to-day—was somewhat rough and lacking in grace. But to the smaller Shakespearean parts these villagers brought something which neither the reading of the study nor the occasional renderings of the professional stage had ever revealed—the extent to which Shakespeare knew his England and the sturdy vitality of her rough sons and daughters, the common folk who ploughed her fields, manned her ships, and cooked her

So that, in a sense, the diffusion of amateur drama, in post-war rural and industrial England, is bringing back—or should do, if it were properly understood and appreciated—a long-lost glory to the national stage. For all great drama has been founded on the life of the people, and has had as its background the aspirations and feelings of what are sometimes called common folk. Drama is in decay when it confines itself exclusively to the doings and sayings of a little circle of fashionables and exotics: however brilliant and sparkling such representations may be, they are precarious, for they are founded on no broad basis of understanding of the eternal element of all art, human life. Such restriction in theme and interest has been the curse of the London stage since the seventeenth century: a few geniuses such as Congreve, Sheridan, and Shaw have contrived somehow to make even its narrow bounds wide enough for their universal purpose, but for the most part the interpretation of national life by great art has flowed into other channels than the drama—into the lyric poem through Burns or Shelley, or the novel through Fielding, Dickens, or Hardy. When these great men tried to use the professional theatre, they could not compress their catholic view of life into so narrow a compass. Hence the significance of everyday working men and women acting and demanding plays that interpret the full scope of life, as they know it, to themselves and their neighbours.

But there is something even more important about the village drama movement. Few human activities demand more co-operation than the production of a play or teach a man more of his fellows. Drama is the most communal of all the arts. And the corroding weakness of British life since the end of the eighteenth century has been its absence of community. Under the ill-balanced economy of the industrial revolution, men of different classes have been allowed to grow up in dangerous ignorance of one another's ways and needs. And so long as men of the same nation are ignorant of one another's ways of life, unity—the binding principle of mutual confidence on which every great national culture depends—cannot be achieved. In an age in which men of wealth are segregated from their fellows in every department of their intimate lives—in their nurseries, their schools, their universities and the very localities in which they live—unity has to be sought by every possible road. Without it the nation must ultimately perish. In Great Hucklow, at least, it has been achieved. Here, winter after winter, all classes of the village community associate on

terms of real equality in a common and, for the moment, all-absorbing pursuit, choosing and rehearsing their own plays, making their own settings, dresses and lighting, and enacting, each in the part for which the individual is best fitted, drama which demands the co-operation of all, irrespective of wealth or status. They have begun again, as in the days when every English village made its own communal life as it made its own food, to share their principal pleasures, and when men share the same pleasures they are not likely to be divided in anything that really matters.



THE PRELATE WHOSE ALLUSIONS TO THE KING, IN AN ADDRESS ON THE CORONATION CEREMONY, PRECEDED THE CONSTITUTIONAL CRISIS: THE RIGHT REV. A. W. F. BLUNT, BISHOP OF BRADFORD—HERE SEEN AT THE HOSTEL FOR THE CHILDREN OF TOURING ACTORS, AT EALING.

In an address to the Bradford Diocesan Conference, on December 1, Dr. Blunt, speaking of the religious significance of the Coronation ceremony, said: "The benefit of the King's Coronation depends . . . first, on the faith, prayer and self-dedication of the King himself, and on that it would be improper for me to say anything except to commend him . . . to God's grace, which he will so abundantly need . . . if he is to do his duty faithfully. We hope that he is aware of his need. Some of us wish that he gave more positive signs of such awareness." Interviewed later, the Bishop stated: "What I referred to was the fact that to all outward appearance the King seems to live in indifference to the public practice of religion. With regard to all these rumours that have been going about concerning him, I may say my address was written six weeks before I first heard anything of them. . . . I studiously took care to say nothing with regard to the King's private life, because I know nothing at all about it. I was merely commenting upon the absence of outward concern for religion which shows itself in his daily life. It was not intended to be a rebuke to the King in the least."

rich joints and puddings. Here, in the broad Saxon accent that Shakespeare himself spoke, was God's plenty, as manifested on this teeming island. Grumio—played, I remember, with exquisite humour and deliberation by an old coachman—and his compeers came to life in a way that they had never done before when rendered by professional supers amid the high, post-prandial pomps of Haymarket and Shaftesbury Avenue. These countrymen understood unconsciously what Shakespeare was after: they could not help doing so, for they were themselves that which he loved and drew.



## FACED WITH THE MOST UNENVIABLE TASK THAT HAS FALLEN TO A PREMIER.

B.B.C. COPYRIGHT PHOTOGRAPH.



THE RT. HON. STANLEY BALDWIN: THE PRIME MINISTER, WHO HAD TO CONVEY TO KING EDWARD THE GOVERNMENT'S ATTITUDE TOWARDS HIS MAJESTY'S REQUEST FOR A MORGANATIC MARRIAGE WITH MRS. SIMPSON.

None can deny that Mr. Baldwin has handled the constitutional crisis not only with firmness, but with tact and understanding—to the satisfaction of those who have heard him in the House and to that of the country as a whole. Speaking on December 7, he sought to clarify the situation. As noted elsewhere in this issue, he defined the relations between the Government and the King, saying: "With the exception of the question of morganatic marriage, no advice has been tendered by the Government to his Majesty, with whom all my conversations have been

strictly personal and informal. These matters were not raised first by the Government, but by his Majesty himself in conversation with me some weeks ago, when he first informed me of his intention to marry Mrs. Simpson whenever she should be free. . . . As soon as his Majesty has arrived at a conclusion as to the course he desires to take he will, no doubt, communicate it to his Governments in this country and the Dominions. . . . I cannot conclude without expressing what the whole House feels—our deep and respectful sympathy with his Majesty at this time."



# BOOKS OF THE DAY.

SUCH an expression as "the Government," or "the Cabinet," evokes the vague idea of a composite body functioning more or less automatically as a united whole. We sometimes forget that this mysterious entity is not a kind of Pooh Bah, combining in himself the various offices of State, but a "mixed bag" of individuals, each with his separate qualities, opinions, and past career. Divergences occur, no doubt, in all Governments, whether autocratic or democratic or oligarchical. Sometimes it is not until long afterwards, when posthumous memoirs appear, that the public learns of squabbles or dislikes among the group supposed at the time to be acting together in perfect harmony.

A case in point is the recently revealed Balfourian aspersion on the intelligence of Lord Kitchener. The *locus classicus* of this (at the time) very private remark occurs on page 157 of "ARTHUR JAMES BALFOUR," First Earl of Balfour, K.G., O.M., F.R.S. By his Niece, Blanche E. C. Dugdale. Vol. II.: 1906-1930. With twenty Illustrations (Hutchinson; 18s.). From the conversation in question, which took place on Dec. 21, 1915, it emerges that "A. J. B." did not himself volunteer the epithet "stupid," but accepted it when suggested to him. He also, however, accepted a further suggestion that "K" was "rather a great man," adding: "He is in a way. But our language has no word for the subtleties I would like to express about K. I must call his greatness *personality*. He has that in the highest sense. We ought to have had a civilian at the War Office . . . some one who could not override his experts and his colleagues on technical points." The same passage contains some candid, though more complimentary, observations on the Asquithian mentality and its drawbacks in a war-time Premier. Here and elsewhere this frank and intimate biography illustrates the diversities and clashes of temperament among a number of national leaders in time of crisis, and the difficulties of keeping an administrative team together. Perhaps at some future date there will be similar revelations concerning the Baldwinian dynasty.

To the end of his life, Lord Balfour retained his keen interest in world politics, and made far-sighted and suggestive speculations regarding the future, both in Asia and elsewhere. "The Kaiser," he said once, "conjured up a Yellow nightmare. It's quite easy to conjure up a black one. But where do you get the centre for a movement? I mean a centre with a solid economic position as well as aggressive capacity.—But everything turns upon genius. Suppose a man arose with power of blood—with biological continuity, who had the power of inflaming vast populations. What would the English-speaking world put against that? I am nothing if not an apostle of the English-speaking world—but it does not mean England only. I don't know that the Americans are faithful to the ideal.—The whole thing depends on there not being jealousy but co-operation." Here the biographer adds: "The theme of 'co-operation without jealousy' recurs. 'I should like to make that the motto of the British Empire,' he said on one occasion." At the time of the Imperial Conference of 1926, it was he who set the Empire on a new basis, afterwards embodied in the Statute of Westminster. "The new Empire has yet to be tested. The last piece of work to which Balfour put his hands is still in the looms of current history." His two missions to the United States—during and after the war—which did so much for the great cause of Anglo-American friendship, provide some of the most heartening episodes in the book.

Memoirs of statesmen are apt to be too political for the general reader, and to neglect the personal note. Mrs. Dugdale, however, has proved to be an ideal biographer in both respects. Having herself taken an active part in international affairs, she was thoroughly competent to record a great life of public service, while her intimate and affectionate relations with her uncle enabled her to reveal his character, and picture his home circle, in a way impossible to an outsider. She can analyse the secret of

his social charm, as well as his ultimate aloofness and inner solitude of soul. She can show him in playful mood, and describe his mental agility in the thrust and parry of conversation. An amusing example is her record of a private talk in which she sought to pin him down to a definition of Tory principles. Part of it runs as follows: "Myself. 'Start again. You were born in a definitely Conservative milieu. Is your Conservatism simply the result of the influences that surrounded you, or is it the result of independent thinking?' A. J. B. 'The result would have been the same.' Myself. 'Suppose that instead of being born Uncle Robert's nephew you had been Gladstone's son?' A. J. B. 'Then Gladstone would have cut his throat at an early stage.'"

On the eve of his eightieth birthday, in 1928, Lord Balfour was the guest of honour at a public luncheon

the whole family is seen together, while the rest consist of various groupings. The prevailing note is one of smiling happiness in a homelike atmosphere, with a complete absence of stiffness or self-conscious posing.

At the Duchess of York's suggestion, this work is dedicated "To all children who love dogs," and nothing could be more appropriate. There are eight dogs altogether in the household. "First in importance, since they are essentially the property and constant companions of the two Princesses, come the two Pembrokeshire Corgis, the 3½-year-old Dookie and the eighteen-months-old Jane. . . . The three well-bred Yellow Labradors, Mimsy and her son and daughter, Stiffy and Scrummy, are primarily the property of the Duke. . . . Outwardly the most interesting is possibly the long-haired grey and white Tibetan Lion Dog Choo-Choo. . . . There are also Judy, a six-year-old Golden Retriever, and Ben, a black Cocker Spaniel of the same age." Most of the photographs were taken at Royal Lodge, Windsor Great Park, and one or two at the Duke's town house in Piccadilly. In several of the Windsor scenes appears the miniature house given to Princess Elizabeth on her sixth birthday by the people of Wales, and still an endless joy to her and her sister, who keep it in order themselves—with canine aid!

An interesting political biography having points of contact with the life of Lord Balfour is "WALTER LONG AND HIS TIMES." By Sir Charles Petrie, Bt., F.R.Hist.S. With sixteen Illustrations (Hutchinson; 18s.). In the course of his career, Lord Long (as he ultimately became) was, like Lord Balfour, Chief Secretary for Ireland and First Lord of the Admiralty. By comparing letters and allusions given in their respective biographies, the reader can see both sides of the political relations between the two statesmen, notably at the time of Balfour's resignation of the Unionist leadership in 1911. One of Lord Long's administrative achievements, now perhaps forgotten, but at the time a cause of intense controversy, was the muzzling order of 1895, by which, as President of the Board of Agriculture, he stamped out rabies and delivered us from the power of the mad dog. His biographer, who calls him "a very great gentleman," goes on to say: "He was a member of that class, the landed gentry, which for two hundred years had provided England with so many of her statesmen, but he was destined to be the last of such leaders."

We have seen above what Lord Balfour suggested might have happened if he had been born a son of Mr. Gladstone. Many intimate glimpses of the G.O.M. occur in a biography of one of his actual sons, namely, "GLADSTONE OF HAWARDEN." A Memoir of Henry Neville, Lord Gladstone of Hawarden. By Ivor Thomas. With an Introduction by Sir Charles Mallet, a Tribute to Friendship by Lord Crewe, and eight Illustrations (Murray; 7s. 6d.). This little book is interesting both for Lord Gladstone's own personality and experiences, and for the picture it gives of the domestic setting at Hawarden. It is by no means devoid of lively incident. Thus, on a certain June Sunday night in 1874 Henry Gladstone, while walking through the park, met four men who were obviously poachers. "Thereupon," we read, "he dashed back to the castle, woke up Zadok [Mr. Gladstone's valet] and other servants, and bade them sally forth in pursuit. Mr. Gladstone, who was reading in the library with Sir Stephen Glynne, insisted on joining, and disguised himself in a rough coat and bowler hat." There were no serious results, for the poachers had decamped. With this book should be read an able study of the Grand Old Man himself, disentangling the dualism of his personality, entitled "THE TWO MR. GLADSTONES." By G. T. Garratt. With 8 Illustrations (Macmillan; 12s. 6d.). The author finds Mrs. Gladstone's account of this dualism incomplete, and offers a subtler analysis. "There were two Mr. Gladstones," he writes; "both survived till his death, but only one was married to Catherine Glynne."

(Continued on page 1082.)



THE ELDER DAUGHTER OF THE DUKE AND DUCHESS OF YORK: PRINCESS ELIZABETH, WITH TWO OF HER DOG FRIENDS, IN THE GARDEN OF THE DUKE'S HOUSE IN PICCADILLY.

This charming portrait of Princess Elizabeth is among the illustrations to "Our Princesses and Their Dogs" (reviewed on this page), as also is the family group reproduced opposite. The dogs shown above are Welsh Corgis named Dookie (registered as Golden Eagle), aged 3½ years, and Jane (registered as Lady Jane), aged 18 months. The descriptive note on the photograph reads: "Jane and Dookie, very much alert as they watch a mysterious movement amongst the rhododendrons, share a seat with Princess Elizabeth in the garden of the Duke of York's London house. Dookie, well aware that of all his companions he is the avowed favourite of both the Duchess of York and Princess Elizabeth, has insisted on occupying the place of honour nearest to his mistress."

From a Photograph by Studio Lisa in "Our Princesses and Their Dogs," by Michael Chance. Reproduced by Courtesy of the Publisher, John Murray.

given by the British Academy, and his biographer notes: "The Prince of Wales proposed his health in a speech which delighted him by its allusion to 'the half-century in which he had maintained his golf handicap at a lower level than mine is ever likely to attain.'" This brings me to a charming book concerned with the outdoor life of other members of the Royal House, namely, "OUR PRINCESSES AND THEIR DOGS." By Michael Chance. With Photographs by Studio Lisa (John Murray; 2s. 6d.). Actually it should be termed an album rather than a book, for its main feature and *raison d'être* is a perfectly delightful series of informal photographs—twenty-six in all—showing the young Princesses Elizabeth and Margaret Rose, as well as their parents, the Duke and Duchess of York, at home with their four-footed friends. In one or two pictures

obviously poachers. "Thereupon," we read, "he dashed back to the castle, woke up Zadok [Mr. Gladstone's valet] and other servants, and bade them sally forth in pursuit. Mr. Gladstone, who was reading in the library with Sir Stephen Glynne, insisted on joining, and disguised himself in a rough coat and bowler hat." There were no serious results, for the poachers had decamped. With this book should be read an able study of the Grand Old Man himself, disentangling the dualism of his personality, entitled "THE TWO MR. GLADSTONES." By G. T. Garratt. With 8 Illustrations (Macmillan; 12s. 6d.). The author finds Mrs. Gladstone's account of this dualism incomplete, and offers a subtler analysis. "There were two Mr. Gladstones," he writes; "both survived till his death, but only one was married to Catherine Glynne."



# A ROYAL HOUSEHOLD CLOSELY CONCERNED IN THE CONSTITUTIONAL CRISIS.

FROM A PHOTOGRAPH BY STUDIO LISA IN "OUR PRINCESSES AND THEIR DOGS," BY MICHAEL CHANCE. REPRODUCED BY COURTESY OF THE PUBLISHER, JOHN MURRAY. (SEE REVIEW ON THE OPPOSITE PAGE.)



THE DUKE AND DUCHESS OF YORK WITH THEIR CHILDREN, PRINCESS ELIZABETH (AT THE BACK) AND PRINCESS MARGARET ROSE, AND SOME OF THEIR DOGS: A DELIGHTFULLY INFORMAL GROUP AT PRINCESS ELIZABETH'S MINIATURE HOUSE.

On the death of King George and the accession of King Edward VIII., the Duke of York became Heir Presumptive and first in the order of succession to the Throne, while his two daughters, Princess Elizabeth and Princess Margaret Rose, became respectively second and third. Consequently, the crisis over King Edward's projected marriage affected them very closely. The Duke and Duchess of York, who had returned to London from Scotland, travelling by the night express from Edinburgh to Euston, visited Queen Mary at Marlborough House soon after their arrival on December 3, and later the Duke went to see King Edward at Buckingham Palace. The Duke and Duchess spent the week-end (December 5-7) at their country home,

Royal Lodge, Windsor Park. On the Sunday morning, accompanied by their daughters, they walked in a storm of sleet and snow to attend Divine Service at the Royal Chapel. It was in the rose garden of Royal Lodge that the above family group was taken, at the entrance to the miniature house presented by the people of Wales to Princess Elizabeth on her sixth birthday. Over the door is inscribed its Welsh name, Y Bwthyn Bach (The Little House). In a note on one of the other charmingly informal photographs in the same book ("Our Princesses and Their Dogs") the author writes: "Many are the days spent by the dogs in this house as they watch their young mistresses busying themselves with its practical appliances."



## KING EDWARD'S RESIDENCE IN THE CONSTITUTIONAL CRISIS: FORT BELVEDERE, HIS COUNTRY HOME.



EVIDENCE OF KING EDWARD'S GREAT INTEREST IN HORTICULTURE: A FLOWER BORDER IN THE GARDENS AT FORT BELVEDERE.



THE SWIMMING-POOL CONSTRUCTED FOR KING EDWARD IN THE GROUNDS OF FORT BELVEDERE: A VIEW SHOWING PART OF THE SUNK GARDEN BELOW THE RAMPARTS.

**F**ORT BELVEDERE, where King Edward received several visits from the Prime Minister and others, became his country home a few years ago, while he was Prince of Wales. It is an eighteenth-century house, belonging to the Crown. It was originally built in 1750, during the reign of George II., as a military look-out post (a purpose indicated by its name), used by troops returned from quelling the Scottish rebellion of 1745 and encamped in Windsor Great Park. In those days it was actually a fort. The most interesting feature of the grounds, historically, is the line of thirty-one eighteenth-century four-pounder guns ranged along the battlements. They were placed there in 1750 by the Duke of Cumberland, the victor of Culloden, who had been appointed Ranger of the Park. In mid-Victorian times these

*(Continued opposite.)*



FLYING THE DUCHY OF CORNWALL FLAG, THE ONLY ONE EVER USED THERE BY KING EDWARD: FORT BELVEDERE—SHOWING (LEFT) AN OLD MILESTONE THAT FORMERLY STOOD ON A ROAD OUTSIDE THE GATE OF THE FORT.



SHOWING (IN THE RIGHT BACKGROUND) THE SAME ANCIENT MILESTONE SEEN IN THE CENTRAL PHOTOGRAPH: PART OF THE GROUNDS OF FORT BELVEDERE.



SAID TO HAVE BEEN USED AT CULLODEN: EIGHTEENTH-CENTURY 4-POUNDER GUNS PLACED ON THE RAMPARTS BY THE DUKE OF CUMBERLAND.





KING EDWARD'S PICTURESQUE AND HISTORIC COUNTRY HOME IN BERKSHIRE AS SEEN FROM THE AIR: FORT BELVEDERE—A VIEW OF THE HOUSE AND GROUNDS, SHOWING THE SEMI-CIRCULAR LINE OF CULODDEN GUNS, THE SWIMMING-POOL (ON THE RIGHT) AND THE TENNIS COURT (IN THE LEFT FOREGROUND).



THE GUARDING OF FORT BELVEDERE DURING THE CONSTITUTIONAL CRISIS: KING EDWARD'S PRIVATE DETECTIVE CHATTING TO A POLICE OFFICER STATIONED AT A GATE LEADING INTO THE GROUNDS.



A DETECTIVE IN CONVERSATION WITH THE OCCUPANTS OF A CAR LEAVING THE GROUNDS OF FORT BELVEDERE: A TYPICAL INSTANCE OF THE PRECAUTIONS TAKEN TO GUARD KING EDWARD'S COUNTRY HOME.

*Continued.*

guns were used for firing salutes on royal birthdays, but in King Edward VII.'s reign the practice was discontinued. Queen Victoria often drove over from Windsor with her children to have tea at the Fort. It is an interesting point that since Fort Belvedere became the country seat of King Edward VIII. the only flag he has flown there has been that of the Duchy of Cornwall, which is seen above the tower in one of our illustrations. As has recently been suggested, the use of this flag may be regarded as

signifying his view of the relations between King and State, and the fact that he has a private life as well as a public life. When he is at Fort Belvedere he is living in private as Duke of Cornwall. He has taken a great personal interest in the laying-out and colour scheme of the gardens. Our readers may remember that the photographs of the gardens, given on the opposite page, have previously been published by us in colour. We now reproduce them in black and white.



# KING EDWARD VIII. AND MRS. ERNEST SIMPSON IN ENGLAND AND HOLIDAY-MAKING ABROAD.



KING EDWARD AND MRS. SIMPSON DURING HIS MAJESTY'S HOLIDAY CRUISE IN THE YACHT "NAHLIN" THIS YEAR: A SNAPSHOT TAKEN AT TROGIR (TRAU), ON THE DALMATIAN COAST.



ON THEIR WAY TO JOIN THE "NAHLIN" FOR KING EDWARD'S HOLIDAY CRUISE THIS YEAR: HIS MAJESTY AND MRS. SIMPSON (AT HIS LEFT) ON THEIR ARRIVAL AT SALZBURG.



WHEN KING EDWARD, AS PRINCE OF WALES, WAS IN ITALY IN 1934: A PHOTOGRAPH SHOWING HIM WITH MRS. SIMPSON DURING A HOLIDAY TRIP ON LAKE COMO.



AT KITZBÜHEL, IN AUSTRIAN TYROL, IN 1935: KING EDWARD (THEN PRINCE OF WALES) AND MRS. SIMPSON SETTING OUT TO PRACTISE SKI-ING ON THE SNOW SLOPES.



AT ASCOT LAST YEAR: KING EDWARD (THEN PRINCE OF WALES) PHOTOGRAPHED WITH MRS. SIMPSON AT THE MOST FASHIONABLE OF ALL RACE MEETINGS.

Mrs. Ernest A. Simpson was presented to King Edward VIII. (then, of course, Prince of Wales) in 1934, by her friend Lady Furness, and he became further acquainted with her at Biarritz in the August of the same year. Later they met on a number of occasions—in the Duke of Westminster's "Cutty Sark"; at Cannes; at Kitzbühel; and at Fort Belvedere, in 1935, when her husband and

herself were week-end guests. Then, under the date, May 27, 1936, the Court Circular mentioned Mrs. Ernest Simpson as having been one of the guests at a Derby Day dinner-party given by His Majesty at St. James's Palace. Her name appeared in several later Court Circulars. She was one of the guests aboard the "Nahlin" during King Edward's cruise this year. More recently she was a guest at Balmoral.



## THE CAUSE OF THE CONSTITUTIONAL CRISIS : MRS. ERNEST A. SIMPSON.



THE LADY KING EDWARD WISHED TO MARRY MORGANATICALLY: MRS. SIMPSON  
IN HER WEDDING DRESS IN 1916.



MRS. SIMPSON WHEN SHE WAS LIVING IN THE UNITED STATES, THE COUNTRY  
IN WHICH SHE WAS BORN FORTY YEARS AGO.



MRS. SIMPSON IN 1935, IN THE BRYANSTON COURT FLAT SHE OCCUPIED BEFORE  
MOVING TO CUMBERLAND TERRACE, REGENT'S PARK.

The life of Mrs. Ernest A. Simpson may be summarised as follows. Born in Baltimore in 1896, daughter of Mr. and Mrs. T. Wallis Warfield, and named Bessie Wallis. Married Lieut. (now Commander) Earl Winfield Spencer, U.S.N., in 1916. Obtained a divorce from him in 1925. Meantime, presented at Court in this country, in 1926. Married Mr. Ernest A. Simpson in London in 1928. First met King Edward (then Prince of Wales) in 1934. This year filed a divorce petition against



MRS. SIMPSON IN 1919, WHEN SHE WAS THE WIFE OF LIEUTENANT (NOW COMMANDER)  
EARL WINFIELD SPENCER, UNITED STATES NAVY.

Mr. Simpson in Ipswich, and was granted a decree nisi on October 27. On December 7 issued at Cannes, through Lord Brownlow, the statement: "Mrs. Simpson, throughout the last few weeks, has invariably wished to avoid any action or proposal which would hurt or damage his Majesty or the Throne. To-day her attitude is unchanged, and she is willing, if such action would solve the problem, to withdraw forthwith from a situation that has been rendered both unhappy and untenable."



# IN LONDON DURING THE CONSTITUTIONAL CRISIS: SCENES AT BUCKINGHAM PALACE AND AT 10, DOWNING STREET.



ONE OF A NUMBER OF GATHERINGS OUTSIDE BUCKINGHAM PALACE, WHERE SOME LOYAL DEMONSTRATORS FROM THE CITY SANG "GOD SAVE THE KING" AND "HE'S A JOLLY GOOD FELLOW": PART OF A CROWD WHICH ON THIS OCCASION, IT WILL BE OBSERVED, CONSISTED ALMOST ENTIRELY OF MEN.



A TYPICAL NIGHT SCENE OUTSIDE BUCKINGHAM PALACE DURING THE CRISIS: AN ORDERLY CROWD, COMPOSED MAINLY OF WELL-DRESSED YOUNG MEN AND WOMEN, ASSEMBLED AT THE FOOT OF THE QUEEN VICTORIA MEMORIAL; WITH SOME OF ITS STATUARY LOOMING IN THE BACKGROUND.

Popular interest in the constitutional crisis was shown in various gatherings outside Buckingham Palace and the Premier's official residence. Thus, for example, on December 4 a party of workers from City offices used their lunch hour to make a demonstration of loyalty outside the Palace, singing the

National Anthem and "He's a Jolly Good Fellow." That night, too, there were further lively scenes, when some 300 young men and girls marched in procession from the Marble Arch and down Constitution Hill to the Palace gates, bearing a banner inscribed "Let the King know you are with him."



AN INCIDENT AT THE DEPARTURE OF THE ARCHBISHOP OF CANTERBURY FROM THE PRIME MINISTER'S RESIDENCE: A SECTION OF THE CROWD, WHICH HAD BROKEN THROUGH A POLICE CORDON, GATHERED AROUND DR. LANG'S CAR AT THE ENTRANCE TO NO. 10, DOWNING STREET.



POLICE SHEPHERDING PEOPLE OUT OF DOWNING STREET INTO WHITEHALL AT THE END OF THE CABINET MEETING ON SUNDAY, DECEMBER 6—AN OCCASION WHEN MEMBERS OF THE CROWD SHOUTED "WE WANT THE KING!": A STAGE OF THE PROCEEDINGS AFTER THE INCIDENT AT THE ARCHBISHOP'S DEPARTURE.

They sang the same songs and shouted "We want Edward!" Later they went to Downing Street and returned to the Palace through Trafalgar Square and Piccadilly. Another throng gathered in Downing Street on Sunday, December 6, and when the Archbishop of Canterbury left No. 10 after

a visit to Mr. Baldwin, the crowd broke a police cordon and swarmed about his car, which had difficulty in moving away. A Cabinet meeting took place later. As Ministers left there were shouts from the crowd: "We want the King!" Eventually police shepherded the people into Whitehall.



## THE CONSTITUTIONAL CRISIS: MINISTERS WHO SHARE

## RESPONSIBILITY IN AN UNPRECEDENTED SITUATION.

MR. NEVILLE CHAMBERLAIN  
(CHANCELLOR OF THE EXCHEQUER).

SIR JOHN SIMON (HOME SECRETARY).

MR. RAMSAY MACDONALD  
(LORD PRESIDENT OF THE COUNCIL).MR. MALCOLM MACDONALD  
(SECRETARY FOR THE DOMINIONS).MR. ERNEST BROWN  
(MINISTER OF LABOUR).MR. WALTER ELLIOT  
(SECRETARY OF STATE FOR SCOTLAND).MR. L. HORE-BELISHA  
(MINISTER OF TRANSPORT).MR. ANTHONY EDEN  
(SECRETARY OF STATE FOR FOREIGN AFFAIRS).MR. WALTER RUNCIMAN  
(PRESIDENT OF THE BOARD OF TRADE).MR. W. S. MORRISON  
(MINISTER OF AGRICULTURE).MR. W. G. ORMSBY-GORE  
(SECRETARY OF STATE FOR THE COLONIES).

## ANXIOUS DAYS FOR THE CABINET: MINISTERS WHOSE COMINGS AND GOINGS HAVE BEEN WATCHED BY LARGE

Not only has the constitutional crisis placed a very heavy load of responsibility on the shoulders of Mr. Baldwin (a portrait of whom appears on another page), but the whole Cabinet has found itself faced with the necessity of making decisions of the gravest nature. It became known on December 3 that, at its

usual weekly session on the previous day (Wednesday), the Cabinet had been concerned with questions of the highest importance. King Edward had expressed his wish to marry Mrs. Ernest Simpson morganatically, and this had brought about a situation of extreme delicacy. After the Cabinet meeting on the 2nd,

SIR KINGSLEY WOOD  
(MINISTER OF HEALTH).SIR SAMUEL J. G. HOARE  
(FIRST LORD OF THE ADMIRALTY).THE MARQUESS OF ZETLAND  
(SECRETARY OF STATE FOR INDIA).SIR THOMAS W. H. INSKIP  
(MINISTER FOR CO-ORDINATION OF DEFENCE).LORD HAILSHAM  
(LORD HIGH CHANCELLOR).MR. OLIVER STANLEY  
(PRESIDENT OF THE BOARD OF EDUCATION).MR. A. DUFF COOPER  
(SECRETARY OF STATE FOR WAR).LORD HALIFAX  
(LORD PRIVY SEAL).EARL STANHOPE  
(FIRST COMMISSIONER OF WORKS).LORD SWINTON  
(SECRETARY OF STATE FOR AIR).

## CROWDS—ALL BEING CONSCIOUS OF THE GREAT ISSUES RAISED BY KING EDWARD'S WISH TO MARRY MRS. SIMPSON.

Mr. Baldwin went to the Palace in the evening, presumably to acquaint his Majesty with the advice that the Cabinet felt obliged to tender. In the days that followed, Cabinet meetings became almost daily occurrences, with conferences of Ministers. Sir John Simon, the Home Secretary, was observed to be

a particularly frequent visitor in Downing Street. On the evening of the 3rd, Mr. Baldwin, Mr. Chamberlain, and Mr. Malcolm MacDonald (Secretary of State for the Dominions) consulted with the High Commissioners of the Dominions at the House of Commons.



## ROYAL MOVEMENTS DURING THE CONSTITUTIONAL CRISIS:



THE DUKE OF YORK'S ELDEST DAUGHTER, WHO ON KING GEORGE'S DEATH BECAME SECOND IN THE LINE OF SUCCESSION: PRINCESS ELIZABETH ENTERING A CAR OUTSIDE HER FATHER'S TOWN HOUSE.



SECOND IN SUCCESSION TO THE THRONE AFTER THE DEATH OF HER GRANDFATHER, KING GEORGE: PRINCESS ELIZABETH RETURNING TO THE LONDON HOME OF HER PARENTS, THE DUKE AND DUCHESS OF YORK.



THE WIFE OF KING GEORGE'S SECOND SON, WHO ON HIS FATHER'S DEATH BECAME HER PRESUMPTIVE TO THE THRONE: THE DUCHESS OF YORK SETTING OUT BY CAR FROM HER HOME IN PICCADILLY.



LEAVING THEIR TOWN HOUSE AT NO. 145, PICCADILLY FOR THEIR COUNTRY HOME, ROYAL LODGE, WINDSOR PARK: THE DUKE AND DUCHESS OF YORK, WHO WERE ACCOMPANIED BY THEIR TWO DAUGHTERS.



THE TWO CHILDREN OF THE DUKE AND DUCHESS OF YORK: PRINCESS ELIZABETH (ON THE RIGHT) AND PRINCESS MARGARET ROSE (THIRD IN THE SUCCESSION AFTER KING GEORGE'S DEATH), DRIVING AWAY FROM THEIR HOME IN PICCADILLY.

Directly the constitutional crisis began there was much movement and interchange of visits among members of the Royal Family. Here we reproduce interesting photographs taken on such occasions during this anxious time, and illustrating visits regarded as significant. In this connection we may recall some relevant items from "diaries of events" published during the

crisis. Thus, for example, it was noted that the Duke and Duchess of York, on returning to London from Scotland early on December 3, went to their town house at 145, Piccadilly, and in the afternoon visited Queen Mary at Marlborough House. In the evening King Edward returned to Buckingham Palace and the Duke of York called on him there. On leaving, the Duke

## PICTORIAL RECORDS OF SIGNIFICANT JOURNEYS AND VISITS.



FIFTH IN THE LINE OF SUCCESSION TO THE THRONE AFTER KING GEORGE'S DEATH: THE DUKE OF KENT (AT THE WHEEL), WITH THE DUCHESS, LEAVING MARLBOROUGH HOUSE AFTER VISITING QUEEN MARY.



FOURTH IN THE LINE OF SUCCESSION TO THE THRONE AFTER KING GEORGE'S DEATH: THE DUKE OF GLOUCESTER (AT THE WHEEL), WITH THE DUCHESS, LEAVING THE DUKE OF YORK'S HOUSE IN PICCADILLY.



KING EDWARD'S DRIVE BACK TO BUCKINGHAM PALACE AT A LATE HOUR AFTER HIS VISIT TO QUEEN MARY AT MARLBOROUGH HOUSE ON THE NIGHT OF DECEMBER 3: HIS MAJESTY ACKNOWLEDGING THE PEOPLE'S GREETINGS.



HEIR-PRESUMPTIVE AFTER HIS FATHER'S DEATH: THE DUKE OF YORK, SECOND SON OF KING GEORGE AND QUEEN MARY, LEAVING BUCKINGHAM PALACE AFTER A VISIT TO HIS BROTHER, KING EDWARD.



CONSULTED DURING THE CRISIS BY KING EDWARD AND HER OTHER THREE SONS, AS WELL AS BY THE PRIME MINISTER: HER MAJESTY QUEEN MARY IN HER CAR ARRIVING HOME AT MARLBOROUGH HOUSE.

went again to Marlborough House, where he and the Duchess dined with Queen Mary, and later King Edward also arrived to see his mother. Returning to the Palace, his Majesty motored to Fort Belvedere, his country seat, arriving at 2 a.m. on December 4, and remained there. On the 4th, the Duke of York twice visited Queen Mary, while Princesses Elizabeth and Margaret

Rose went for a drive. On the 6th, Queen Mary received the Premier at Marlborough House. The Duke and Duchess of York, with their daughters, spent the week-end at Royal Lodge, Windsor Park. On the 7th the Duke paid a long visit to King Edward at Fort Belvedere. On the 5th it was announced: "All the King's official engagements are cancelled for the present."



# THE EMPIRE AND THE CRISIS: DOMINION PREMIERS; AND REPRESENTATIVES.



MR. J. A. LYONS; PRIME MINISTER OF AUSTRALIA.



MR. STANLEY M. BRUCE; HIGH COMMISSIONER FOR AUSTRALIA IN LONDON.



MR. VINCENT MASSEY; HIGH COMMISSIONER FOR CANADA IN LONDON.



MR. MACKENZIE KING; PRIME MINISTER OF CANADA.



MR. J. SAVAGE; PRIME MINISTER OF NEW ZEALAND.



MR. WILLIAM J. JORDAN; HIGH COMMISSIONER FOR NEW ZEALAND IN LONDON.



MR. C. T. TE WATER; HIGH COMMISSIONER FOR SOUTH AFRICA IN LONDON.



GENERAL HERTZOG; PRIME MINISTER OF SOUTH AFRICA.

In the course of his discussions with King Edward regarding the question of his Majesty's projected marriage with Mrs. Ernest Simpson, Mr. Baldwin pointed out the vital necessity of considering public opinion throughout the Empire. Grave concern was felt overseas, in countries which are co-equal partners with Great Britain in the British Commonwealth, regarding the King's intentions. By the preamble of the Statute of Westminster "an alteration in the law touching the Succession to the Throne" requires the assent of the Parliaments of all the Dominions as well as

that of Great Britain. Thus the situation has actually been handled by five leaders; namely, Mr. Baldwin, Mr. Mackenzie King, Mr. J. A. Lyons, Mr. J. Savage, and General Hertzog. Constant telegraphic communication has been maintained between Downing Street and the Dominion capitals. Every step taken by Mr. Baldwin has been reported to each of his fellow Premiers and agreement obtained before further action was taken. There were also lengthy conferences in London with the High Commissioners of the Dominions.





King Edward VIII. as Admiral of the Fleet  
and as Sovereign of The Order of The Garter.

DETAIL FROM THE PAINTING BY JOHN ST. HELIER LANDER, R.O.I.  
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les huîtres ~



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vous fera du bien



## CHURCHMAN ; STATESMAN ; K.C. : FIGURES IN THE CONSTITUTIONAL CRISIS.



CHURCHMAN: THE ARCHBISHOP OF CANTERBURY, WHO ISSUED A STATEMENT TO THE CLERGY AS TO THEIR ATTITUDE DURING THE CRISIS, LEAVING NO. 10, DOWNING STREET ON THE AFTERNOON OF SUNDAY, DECEMBER 6, AFTER HAVING TALKED WITH MR. BALDWIN.



STATESMAN: LORD CRAIGAVON, THE PRIME MINISTER OF NORTHERN IRELAND, WHO, AFTER AN OFFICIAL VISIT TO THE PRIME MINISTER AT NO. 10, DOWNING STREET, SAID: "TRUST BALDWIN."

THE Archbishop of Canterbury visited Mr. Baldwin at No. 10, Downing Street on Sunday, December 6. Previously he had asked preachers to refrain from speaking directly about the crisis, adding that he took it for granted that prayers would be offered in all churches "that God may in these momentous hours over-rule the decisions of the King and of his Government for the lasting good of the Realm and the Empire."—Lord Craigavon, Prime Minister of Northern Ireland, came to London at the invitation of Mr. Baldwin and called on him on December 5. As he left, he said to those waiting: "I have nothing to say but 'Trust Baldwin.'"

—Mr. Walter Monckton, K.C., a visitor to King Edward at Fort Belvedere during the crisis, and to No. 10, Downing Street, is Attorney-General for the Duchy of Cornwall. He is forty-five.



K.C.: MR. WALTER MONCKTON, ATTORNEY-GENERAL FOR THE DUCHY OF CORNWALL, WHO ACTED AS AN INTERMEDIARY BETWEEN KING EDWARD, AT FORT BELVEDERE, AND MR. BALDWIN, LEAVING 10, DOWNING STREET.



# NEWS OF THE MOMENT: ART, CRAFT, AND THE CRYSTAL PALACE DESIGN.



THE BRITISH ROYAL STATE COACH: A STRIKING FEATURE OF CORONATION PROCESSIONS PHOTOGRAPHED WHEN BROUGHT OUT RECENTLY FOR CLEANING.

His Majesty's State Coach, which is used when the King opens Parliament in person, and in which King George V. and predecessors drove to their coronations, dates from 1761. The framework of the body of the coach consists of palms, which branch out and sustain the roof.



THE DUTCH STATE COACH: CLEANING THE ELABORATELY CARVED VEHICLE WHICH WILL BE USED AT THE WEDDING OF PRINCESS JULIANA.

The wedding of Princess Juliana of the Netherlands to Prince Bernhard von Lippe-Biesterfeld is to be celebrated at the Hague on January 7. The bridal pair will drive to the Church of St. James (the "Grote kerk") in the State coach illustrated above. It was in the same church that Queen Wilhelmina was married to Duke Henry of Mecklenburg-Schwerin in 1901.



A SEVENTEENTH-CENTURY SIAMESE TORSO OF A BUDDHA; ACQUIRED BY THE VICTORIA AND ALBERT MUSEUM.

This example of a Siamese Buddha, recently acquired by the Victoria and Albert Museum, is important as illustrating the extent to which Indian classical influence spread and persisted in the East. Though much later, it may be compared with the colossal fifth-century Sultanganj Buddha now at Birmingham, which is typical of the Gupta period.



A PORTRAIT OF LORD WILLINGDON FOR THE VICEROY'S HOUSE, NEW DELHI: MR. OSWALD BIRLEY'S FINE WORK.

This fine portrait of Lord Willingdon, who was Viceroy of India from 1931 until this year, is being presented by the Nizam of Hyderabad to the Viceroy's House, New Delhi. It was on exhibition at the galleries of Messrs. T. Agnew and Sons, Old Bond Street, until December 10.



A BUST OF LORD D'ABERNON, BY ANDREW O'CONNOR, PRESENTED TO THE TATE GALLERY BY FRIENDS OF LORD D'ABERNON.

The portrait-head of Lord d'Abernon was presented to the Tate Gallery through the initiative of Lord Hamilton of Dalzell and a number of Lord d'Abernon's friends. The gift of Mr. O'Connor's bronze is a fitting tribute to the long years of service which Lord d'Abernon has given to the Tate Gallery.



OPENING A NEW CAREER FOR THE CRYSTAL PALACE AS A PUBLIC RESORT: CUTTING THE FIRST TURF FOR A NEW MOTOR-TRACK IN THE GROUNDS—THE RUINED BUILDING SEEN AT THE BACK.

The burning-down of the Crystal Palace, which was fully recorded in photographs in our last issue, and is again dealt with on pages 1074 and 1075, does not mean the end of the site as a place of public resort. The ceremony of cutting the first sod for the new road-racing circuit in the grounds was carried out while the ruins of the building had scarcely ceased smouldering. Those performing this ceremony were (l. to r.) Sir Henry Buckland, Capt. G. E. T. Eyston, Sir Samuel Hill-Wood, and Lord Feilding. A special four-handed spade was used. The illustration



THE GERM OF THE CRYSTAL PALACE: PAXTON'S ORIGINAL DESIGN SKETCHED ON A PIECE OF BLOTTER PAPER.

on the right shows the first sketch of the Crystal Palace as it was worked out by Paxton, the architect, on a piece of blotting paper, in the Midland Railway board-room at Derby. Paxton's idea was said to have been based on a greenhouse at Chatsworth. It has been reliably stated that Paxton derived the idea of the structural principles of the building from the structure of the leaf of the great Victoria Regia lily, which he examined when working as a gardener at Kew Gardens. These leaves are ribbed in a way which gives them great buoyancy.





"WE TOOK FROM OUR ANCESTORS A GREAT DREAM. WE HERE OFFER IT BACK AS A GREAT UNIFIED REALITY": PRESIDENT ROOSEVELT ADDRESSING THE PAN-AMERICAN CONFERENCE FOR THE MAINTENANCE OF PEACE.



THE DIGNITY AND CHARACTER OF THE EMPEROR HAILE SELASSIE I.: A NOTABLE PORTRAIT BRONZE IN EPSTEIN'S BEST MANNER.

Standing in the room which holds an exhibition of flower-paintings by Epstein, at Arthur Tooth's, New Bond Street, is the sculptor's recent three-quarter-length portrait bronze of Haile Selassie. The folds of the Emperor's robes and the attitude of quiet dignity and strength are in the best manner of Epstein, who is seen beside his work.

President Roosevelt paid a twelve-hour visit to Rio de Janeiro, the Brazilian capital, when travelling to Buenos Aires to attend the Pan-American Conference, and was the first United States President to visit the city while in office. He addressed the Brazilian Congress on the subject of peace. On November 30 he arrived at Buenos Aires in the cruiser "Indianapolis," and made a striking speech to the Conference on the following day.



THE FIRST PRESIDENT OF THE UNITED STATES TO VISIT RIO DE JANEIRO WHILE IN OFFICE: MR. ROOSEVELT SPEAKING TO THE BRAZILIAN CONGRESS ON THE SUBJECT OF PEACE.



THE ENTHRONEMENT OF THE NEW BISHOP OF EXETER: THREE BISHOPS WALKING IN THE PROCESSION TO EXETER CATHEDRAL.

The enthronement of the Right Rev. C. E. Curzon, formerly Bishop of Stepney and Rector of St. Margaret's, Lothbury, as Bishop of Exeter, in succession to the late Lord William Cecil, took place on December 3. Complying with an ancient custom, the new Bishop stayed overnight at Bishop's Court, outside the city. In the procession to Exeter Cathedral, where the ceremony was held, were three Bishops—the Bishop of Plymouth, the Bishop of London, and the Bishop of Crediton (seen from left to right in our photograph).



THE WRECKAGE OF THE GERMAN LUFT-HANSA AIR-LINER WHICH CRASHED IN THE SAVOY ALPS DURING A GALE: A DISASTER WHICH CAUSED SIX DEATHS.

During a gale on December 4, a German Luft-Hansa air-liner crashed in the Savoy Alps. Six bodies have been recovered from the wreckage, including that of Captain Baron von Winterfeld, the representative of Luft-Hansa in Spain and a nephew of the General of that name who signed the preliminaries of the Great War Armistice. The air-liner was flying from Burgos, or Seville, to Stuttgart, and a number of compromising documents and Nationalist leaflets were alleged to have been found.



THE DRAFT OF THE NEW CONSTITUTION OF THE U.S.S.R. APPROVED: DELEGATES VOTING AT THE ALL-UNION CONGRESS OF SOVIETS.

The draft of the new Constitution of the U.S.S.R. was enthusiastically approved at the All-Union Congress of the Soviets on December 1. A commission of 220 members was appointed to embody in the final document those amendments which had been approved by Stalin in his opening address. Freedom of speech and of the Press will still be forbidden. Only 72 per cent. of the delegates belonged to the Communist party.



# THE CONSTITUTIONAL CRISIS: THE PRIME MINISTER EXPLAINING THE SITUATION IN THE HOUSE OF COMMONS.

DRAWN BY STEVEN SPURRIER, R.B.A., OUR SPECIAL ARTIST IN THE HOUSE.



"I CANNOT CONCLUDE THIS STATEMENT WITHOUT EXPRESSING—WHAT THE WHOLE HOUSE FEELS—OUR DEEP AND RESPECTFUL SYMPATHY WITH HIS MAJESTY AT THIS TIME": MR. BALDWIN MAKING HIS SECOND STATEMENT, IN WHICH HE SPOKE OF KING EDWARD'S WISH TO MARRY MRS. SIMPSON MORGANATICALLY.

As we write, Mr. Baldwin has made two important statements in the House in connection with the constitutional crisis caused by King Edward's wish to contract a morganatic marriage with Mrs. Ernest A. Simpson. On Friday, December 4, he said: "There is no such thing as what is called a morganatic marriage known to our law. The Royal Marriages Act of 1772 has no application to the Sovereign himself. . . . This Act . . . has nothing to do

with the present case. The King himself requires no consent from any other authority to make his marriage legal, but, as I have said, the lady whom he marries by the fact of her marriage to the King necessarily becomes Queen. She herself, therefore, enjoys all the status, rights, and privileges which, both by positive law and by custom, attach to that position, and with which we are familiar in the cases of her late Majesty Queen Alexandra

and her Majesty Queen Mary, and her children would be in the direct line of succession to the Throne. The only possible way in which this result could be avoided would be by legislation dealing with a particular case. His Majesty's Government are not prepared to introduce such legislation. . . ." On December 7 he said: "These matters were not raised first by the Government but by his Majesty himself in conversation with me some weeks ago

when he first informed me of his intention to marry Mrs. Simpson whenever she should be free. The subject has, therefore, been for some time in the King's mind, and as soon as his Majesty has arrived at a conclusion as to the course he desires to take he will no doubt communicate it to his Governments. . . . I cannot conclude this statement without expressing . . . our deep and respectful sympathy with his Majesty at this time."



## THE CAPITAL OF SPAIN UNDERGOES IN THE GREAT WAR: AIR

## AN ORDEAL THAT HAD NO PARALLEL RAID HAVOC IN MADRID.



WRECKED BUILDINGS IN THE PLAZA DE ANTON MARTIN, MADRID, AFTER A RECENT AIR RAID: A TYPICAL SCENE OF DEVIATION.



MADRID'S ALMOST DAILY ORDEAL AS SEEN FROM A DISTANCE OF THREE MILES: SMOKE-CLOUDS



THE CHURCH OF SAN SEBASTIAN, MADRID, IN RUINS AFTER AN AIR RAID: A VIEW SHOWING THAT A STATUE OF THE SAINT OVER THE DOOR ESCAPED DAMAGE.



THE ACTUAL BURSTING OF A BOMB IN A NARROW STREET: A DRAMATIC PHOTOGRAPH SHOWING (IN THE BACKGROUND) SMOKE AND FLAMES RISING FROM A HOUSE THAT WAS HIT.



A NIGHT PHOTOGRAPH OF MADRID, TAKEN FROM THE TOP OF THE TELEPHONE EXCHANGE BUILDING, SHOWING FIRES CAUSED BY NOCTURNAL AIR RAIDS: A FANTASTIC CAMERA IMPRESSION.

MANY more bombs have fallen on the Spanish capital since an eye-witness (writing in "The Times") said: "When next strangers visit Madrid they will find the once smiling city partly in ruins . . . but they will not be able to re-capture the horror imposed on a populous city which has suddenly become a battlefield. . . . No parallel can be found in the 1914-1918 war to the ordeal Madrid is experiencing." More recently, one of six British M.P.s who visited the city, Wing-Commander James, stated in Parliament: "The situation in Madrid is perfectly and absolutely appalling." The British visitors were informed by the Mayor of Madrid that in ten days 365



RISING FROM THE EXPLOSION OF BOMBS DROPPED BY GENERAL FRANCO'S AIRCRAFT.



AIR-RAID HAVOC IN THE PUERTA DEL SOL, SOMETIMES CALLED "THE PICCADILLY OF MADRID": THE ROADWAY TORN UP, EXPOSING TRAM-LINES, AND ADJACENT SHOP-FRONTS DAMAGED.



MADRID BY NIGHT AFTER AN AIR RAID: PART OF THE CITY IN FLAMES, AS SEEN FROM THE TOP OF THE TELEPHONE EXCHANGE BUILDING, ITSELF ALREADY DAMAGED.

people had been killed and 1936 injured in air raids. On December 2 the M.P.s sent to General Franco a protest against bombing the civil population. On December 7 the Duke of Alba, a supporter of General Franco, explained to an interviewer in London why he had not forwarded the protest to Burgos. "Madrid," he said, "is no longer an open city. The so-called Government has converted it into a fortress. . . . General Franco is alive to the desirability of sparing the population. He has sought to create a safety area and has advised all women and children to congregate there." This offer of a safety zone was reported to have been rejected.



ANOTHER PART OF THE PLAZA DE ANTON MARTIN WRECKED BY BOMBS: THE STREET FILLED WITH DEBRIS AND FALLEN MASONRY.



A HUGE BOMB CRATER IN THE PUERTA DEL SOL, MADRID'S PRINCIPAL THOROUGHFARE: ONE OF THE EFFECTS OF A RAID REPORTED TO HAVE KILLED MANY WOMEN AND CHILDREN.



## PERSONALITIES OF THE WEEK: PEOPLE IN THE PUBLIC EYE.



WINNERS IN THE 'VARSITY RUGGER MATCH: CAMBRIDGE.

The names of the players seen here are (l. to r., at back) K. D. Downes (Christ's), F. M. N. Heath (Caius), C. W. Wilton (Carus); (second row) W. H. Roden (Downing), T. A. Kemp (St. Catherine's), W. O. Chadwick (St. John's), D. A. Campbell (Jesus), J. G. F. Forrest (St. Catherine's); (Seated) W. B. Young (St. Catherine's), J. D. Low (Jesus), C. D. Laborde (St. C's), W. M. Inglis (Clare), J. A. MacDonald (Cl.); and (ground) T. R. Parry (Clare), and E.D.E. Reed (Magd.).

Oxford were defeated by Cambridge in the Rugby Football Match at Twickenham by 6-5. Reed did not play. His place was taken by J. R. Rawlence.



LOSERS IN THE 'VARSITY RUGGER MATCH: OXFORD.

The names of the players seen here are (l. to r.; back row) H. M. Hughes (University), H. D. Freakes (Magdalen), R. M. Marshall (Oriol), W. N. Renwick (University), G. D. Roos (University); (seated) J. H. Brett (St. Edmund Hall), C. T. Bloxham (Oriol), N. F. McGrath (University), M. McG. Cooper (University), C. F. Grieve (Christchurch), M. M. Walford (Trinity), G. A. Reid (Univ.); and (ground) P. Cooke (Trin.), H. R. G. Percy (B.N.C.), E. L. Button (Balliol).



CAPTAIN OF THE CAMBRIDGE ASSOCIATION FOOTBALL XI: A. H. WOOLCOCK (BRIGHTON AND ST. CATHERINE'S), WHOSE PLACE ON THE FIELD IS GOALKEEPER.



CAPTAIN OF THE OXFORD ASSOCIATION FOOTBALL XI, WHICH ARRANGED TO PLAY CAMBRIDGE ON DECEMBER 9: P. H. WILLIAM (BRADFIELD AND BRASENOSE).



DR. W. T. S. STALLYBRASS.

Elected Principal, Brasenose College, Oxford, in succession to the late Mr. C. H. Sampson. Had been Vice-Principal since 1914. Served on staff of Ministry of Munitions during the war, as Section Director, Priority Department. Fellow of Brasenose, 1911.



MR. H. C. A. GAUNT.

Appointed Headmaster of Malvern, in succession to Mr. F. S. Preston, who is retiring. Is an assistant master at Rugby. Was educated at Tonbridge and at King's, Cambridge. Represented Cambridge at hockey and lawn tennis, 1924 and 1925.



SIR GILES GILBERT SCOTT, R.A.

The committee of the King George National Memorial Fund have sent invitations to an architect and a sculptor to undertake the memorial statue to be erected facing the Houses of Parliament. The architect is Sir Giles Gilbert Scott.



SIR W. REID DICK, R.A.

Requested by the committee of the King George National Memorial Fund to collaborate, as sculptor, with Sir Giles Gilbert Scott in the Westminster Memorial statue. Is designing King George's tomb, St. George's Chapel, Windsor.



LORD ISLINGTON.

Lord Islington, formerly Governor of New Zealand (1910-12), died on December 6, aged seventy. For many years he sat as M.P. (Conservative) for Chippenham. He was Under Secretary for the Colonies in 1914, and Under Secretary for India in 1915. He was Chairman of the Imperial Institute from 1914 to 1921.



SIR CHARLES HOLMES.

The landscape painter, art critic, and late Director of the National Portrait Gallery and of the National Gallery. Died December 7; aged sixty-eight. His pictures are hung in the Tate Gallery and many other public galleries in this country and the Dominions.



LORD BROWNLOW.

A Lord-in-Waiting to King Edward. He escorted Mrs. Ernest A. Simpson on her journey to the South of France; and read her statement to Press representatives at Cannes on December 7. Lord Brownlow owns extensive landed property and is Deputy Lieutenant of Lincolnshire. He succeeded to the title in 1927. He is thirty-seven.



SIR MAURICE GWYER.

Appointed the first Chief Justice of India, as from October 1, 1937. Aged fifty-seven. Formerly his Majesty's Procurator-General and Solicitor to the Treasury. Up to 1916 he was solicitor to the Insurance Commissioners, and, later, he was legal adviser to the Ministry of Health.



PROFESSOR E. H. KETTLE.

Professor of Pathology at the British Post-Graduate Medical School. Died December 1; aged fifty-four. His works include important studies of the pathology of tumours (1916) and industrial silicosis. Professor of Pathology, University of Wales, 1924. Professor of Pathology, University of London, 1927.





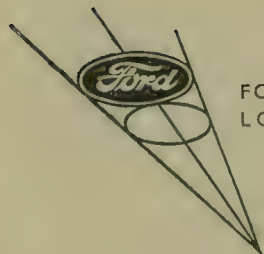
# Merry Christmas

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# ASSYRIA'S REBIRTH.

BEING AN APPRECIATION OF  
**"THE STONES OF ASSYRIA": By C. J. GADD.\***

(PUBLISHED BY CHATTO AND WINDUS.)

A VERY large body of Assyrian antiquities, of inestimable historical value, is now contained in museums in England, America, France, Germany, Switzerland, and India. Nearly all of it is the legacy of little more than a decade of the mid-nineteenth century, which ended with the Crimean War. With the exception of the Babylonian account of the Deluge, found by George Smith in 1872, there has been no remarkable contribution to Assyrian history since the day of the pioneers, though there have been, of course, enormous strides in epigraphy and historical interpretation. The first half of the erudite and elegant volume under consideration tells the story of the fruitful years of perseverance and discovery between 1842 and 1855, when a small band of devoted archaeologists gave the world practically all that remains to it of a great and vanished civilisation.

Nineveh was destroyed in 612 B.C., and the splendours of Assyria lay buried for some twenty-four centuries. A succession of conquerors overran the domains of Sardanapalus, but throughout classical antiquity, and until modern times, Nineveh remained a glittering legend of the "pomp of yesterday." In 1820, Claudius James Rich, then British Resident at Baghdad, "standing upon one of the great mounds beside the Tigris opposite to the town of Mosul, heard that he was too late to see a certain 'immense block of stone, on which were sculptured the

Austen Henry Layard first developed an interest in the mounds during his years of free-lance wandering in the Near East. He came under the notice of Sir Stratford Canning, the British Ambassador at Constantinople, who made him a small grant in 1845 to make experiments at Mosul and Nimrud. Layard experienced great difficulties not only with the Turks, but with the French; but his finds were so promising that in 1846 Canning induced the Treasury to make a grant of £2000 to enable Layard to continue his excavations on behalf of the British Museum. Within two years he had uncovered large parts of the North-West and the South-West Palace (the Palace of Sennacherib). His handicaps were immense, the chief

perturbing incidents. On one occasion Layard found that thirty cases of small objects, which had been sent to England via Bombay, were in a state of the most chaotic disorder and damage. An enthusiastic Orientalist in Bombay had helped himself to them in order to prepare a lecture!

A second expedition, which lasted for two years, was undertaken by Layard in 1849, again on behalf of the British Museum. By the end of this campaign, no fewer than seventy-one rooms of Sennacherib's South-West Palace at Kuyunjik had been uncovered. At the beginning



ASSYRIAN SCULPTURES (NOW IN THE BRITISH MUSEUM) NEARLY LOST AT SEA: HEADS OF A WINGED BULL AND OF AN ATTENDANT FIGURE, FROM ASHUR-NASIR-PAL'S PALACE AT NIMRUD.

These sculptures were part of a consignment first sent to India and brought home thence in a naval brig, H.M.S. "Jumna," which sailed from Bombay on April 12, 1848. "On the 23rd she was caught in a great storm, dismasted, and in considerable danger of foundering, but succeeded in making Trincomalee, in Ceylon, where she was ordered to refit. . . . She did not reach Chatham before October."

of them being the scarcity and precariousness of transport. Slabs and sculptures, many of them of formidable weight, had to be conveyed by raft to Baghdad and thence, as best they could, to India and so to England. At first, many priceless treasures had to take their chance of wreck in frail native craft, and it was only with the greatest difficulty that either the British Government or the East India Company could be induced to provide suitable ships. Nevertheless, case after case of finds somehow reached England — though not without

of 1850, "Layard came upon the room in the North-West Palace that contained the great store of fine objects in bronze and ivory, bowls, arms, implements, and the remains of a throne, which are by far the most important collection yet discovered of Assyrian metal-work." His disabilities did not abate; his health suffered severely, and he had to contend not only with the problems of transport and expense, but with a good deal of local fanaticism, which on one occasion went as far as an attack by Arabs on one of his rafts.

After six years of exhausting effort, Layard's great work was finished. "For what he did during these years," writes Mr. Gadd, "eulogy would be impertinent; the walls, not merely of the British Museum, but of a host of smaller establishments and collections in many lands, are eloquent enough. And the science of Assyriology has been founded and nourished upon the clay tablets which he chiefly recovered." He was, besides, no mean artist, and made many excellent drawings of his finds.

This was an essential part of every expedition, for the period of Assyrian discovery unfortunately came before the age of photography; consequently it was necessary to send to Mosul a series of artists, beginning with Botta's assistant, Flandin, to preserve a record of the most important discoveries. In addition to all his other work, Layard chronicled his experiences in lively and learned writings, of which "Nineveh and its Remains" is the most famous. Mr. Gadd appropriately dedicates his volume to this great and indomitable exponent of antiquity—"ad gloriam redintegrandam viri apud maiores præclari."

The rest of the story of Assyrian discovery is connected with the names of Victor Place and the French expedition which was begun in 1851; and of Rawlinson, Loftus, and Hormuzd Rassam, all three of whom contributed substantially to the final British expedition. Both British and French were unfortunate, though they added handsomely to Layard's material. In 1853, after many discouragements, Rassam had a resounding success at Kuyunjik. This was the discovery of the North Palace of Ashur-banipal, "occupying (roughly) the end of the mound opposite to that of the South-West Palace of Sennacherib discovered by Layard six years before."

[Continued on page 1082.]



THREE CAPTIVE LYRIANS ESCORTED BY AN ASSYRIAN SOLDIER: A RELIEF FROM SENNACHERIB'S PALACE AT NINEVEH NOW PRESERVED IN THE BRITISH MUSEUM.

"Three musicians playing upon lyres, in charge of an Assyrian soldier who walks behind them. . . . Found by Rassam in the spring of 1853 in Sennacherib's palace. . . . Brought back either by the Merchantman or by the *Christiana Carnell* (1855-6)."

Illustrations reproduced from "The Stones of Assyria." By C. J. Gadd, F.S.A. By Courtesy of the Publishers, Messrs. Chatto and Windus.

figures of men and animals.' This had been lighted upon by Arabs, and had soon been destroyed by the finders, after attracting the interest of a Pasha, and arousing the hostility of the religious." Rich himself never saw any of the Assyrian stones, but he aroused wide interest by his writings about Kurdistan, and he brought to England the first important collection of Babylonian antiquities. What was perhaps even more valuable, he supplied his successors with a careful description and excellent maps of the mounds which were to prove great storehouses of Assyrian remains.

In 1842 the French Government appointed Paul Emile Botta as consular agent at Mosul. To him belongs the title of founder of modern Assyriology. At Khorsabad he unearthed, despite constant obstruction from the Turkish officials, a great mass of treasures, which were conveyed to France and which Botta described with much learning in his voluminous "Monument de Ninive." Henceforth the work at Mosul, Kuyunjik, Khorsabad, and Nimrud proceeded at a great pace, not without embarrassing competition between different nations and learned bodies. It was an Englishman who was to make the next important advance—the most important, indeed, in the history of Assyriology.



FIGURES OF DIVINE GUARDIANS FROM A DOORWAY IN SENNACHERIB'S PALACE AT NINEVEH: AN ASSYRIAN RELIEF NOW IN THE BRITISH MUSEUM.

"Two very large figures in high relief, advancing to right; the first wears a horned cap and holds up one arm; the second is lion-headed, brandishing a mace and a dagger. . . . Found by Layard in the summer of 1850, one of four similar groups at the entrances to two rooms."

\* "The Stones of Assyria: The Surviving Remains of Assyrian Sculpture, Their Recovery, and Their Original Positions." By C. J. Gadd, M.A., F.S.A., Department of Egyptian and Assyrian Antiquities, the British Museum. Illustrated. (Chatto and Windus £3 3s.)



# The World of the Kinema.

By MICHAEL ORME.

## "THE GREEN PASTURES."

THOUGH Mr. Marc Connelly's negro play, "The Green Pastures," which was first produced at the Mansfield Theatre in New York nearly seven years ago, has been barred from any public performance in an English theatre, it has become widely known here, as elsewhere, through its printed edition. Countless readers have rejoiced in its humanity, its reverent approach to its subject, and its compelling simplicity. I have yet to meet the reader who has not fallen under the spell of the childlike and

whom, in return, they offer the best they know, if it be but a ten-cent cigar and a custard drink. To be absorbed into their humility and their faith, as one is by "The Green Pastures," is to be absorbed into warmth and comfort and—there is no other word for it—goodness. I cannot for the life of me see why such an experience should be out of place either in the kinema or the theatre.

It was an inspiration on Mr. Connelly's part to embrace his fable in the frame of a Sunday School to which the piccaninnies troop, shepherded by their kindly pastor, Mr. Delshee. Some of them fidget to start with; some of them put pertinent questions. But as Mr. Delshee reads the Bible stories and embroiders in forthright fashion on the text, they are hushed to stillness, their round, black eyes grow bigger, filled with the wonder of a chronicle that transports them to the heaven of the negro's imagination—a heaven of cotton-wool clouds

swelling voices of the Hall Johnson Choir of Spiritual Singers strictly within the orbit of the negro mentality. Its fabric is interwoven with a homely humour—the humour of unself-conscious children. But it is never lacking in reverence and comes close to the core of a "living religion" that arises from the daily round of toil and relaxation, an integral part of common experience and in no way separate from the ordinary events of everyday life. In its power to suggest even so much of the fundamental truth of faith is a justification for the presentation of "The Green Pastures" on the screen and a strengthening of its purpose beyond its documentary interest.

Under the direction of the author himself and Mr. William Keighley, the picture moves on its twin planes with perfect balance. Its canvases are large and rich in grouping as in action. Yet the settings, even when they leave the pastoral for the more ornate backgrounds of the heavenly spheres and earthly palaces, are never out of harmony with the spirit of the play. Their splendours and their spectacle are such as might be conceived by the primitive mind and built up out of things spoken of or actually seen in the negro community. Thus the absolute sincerity of the whole production is preserved and finds its response in the players, some of them drawn from the cast of the original play, others, like Mr. Abraham Gleaves, who appears as an archangel and was for twenty-eight years a railway porter, with no previous experience of stage or screen. Mr. Rex Ingram, who plays De Lawd beautifully with a serene and gentle authority, as well



"THE GREEN PASTURES," AT THE NEW GALLERY: DE LAWD (REX INGRAM) SURROUNDED BY HIS ANGELS IN THE FILM VERSION OF A NEGRO PASTOR'S NAÏVE BIBLE STORIES FOR NEGRO CHILDREN.

"The Green Pastures," by Marc Connelly, is banned in this country in its stage form, as it is not permissible to represent the Deity on the stage in any form. The film version, however, has been licensed for public exhibition and may now be seen in London. We need hardly add that a spirit of deep reverence pervades the film, which is, in fact, a simple negro pastor's Bible stories for negro children. Mr. Connelly has said that "The Green Pastures" is an attempt to present certain aspects of a living religion in the terms of its believers. With terrific spiritual hunger and the greatest humility, these untutored black Christians . . . have adapted the contents of the Bible to the conditions of their everyday life."

intimate faith that glows through every line of "The Green Pastures" and that made itself felt throughout America, from the North to the deep South, wherever the play was presented on its triumphant tours, as well as in New York. When Warner Brothers had the courage to transplant the play to the screen there may have lurked in the minds of those who knew it some apprehension lest a piece of work so perfect in its original form might suffer some damage under kinematic treatment. The author himself must have been assailed with doubts on this point for he has put it on record that he "was afraid for a long while to sell the film rights because the show might 'go Hollywood' and want settings of golden pillars and alabaster walks, instead of a simple oak glade in the bayou country."

Now that the opposition of the English film censor has been overcome and the picture can be seen at the New Gallery, all fears are set at rest, for "The Green Pastures" has emerged from the crucibles of Hollywood as limpid-clear, as honest, and as fine in texture as before its transformation. Here is not only a memorable production—perhaps the most memorable the screen has so far brought to the public—but a momentous one as well. For it proves that an awakened recognition of the genuinely beautiful and moving is abroad in the studios, that the limitations of "box-office values" and the conventions of spectacle are yielding to an intelligent perception of the higher aims of screen entertainment, and it confirms a growing determination to widen the horizons of the kinema.

So bold a venture as the filming of "The Green Pastures" cannot fail to meet with some measure of disapproval based on the fact that it reveals a "living religion" in the terms of its believers—to use the author's words once again—and presents their God as a benign, frock-coated gentleman who is at once a genial, careful, righteously wrathful Master of Heaven and Earth. But if De Lawd of the negroes, with whose fervent and humble faith this fable "deals," shares their smallest troubles, their highest pleasures, their fish-frys and their picnics, if he is of their colour and dressed like one of their preachers, wherein shall we seek offence? For the negroes have found the answer to their spiritual need with a child's direct and simple vision, and as children do they enter into the Kingdom of Heaven. No remote deity is theirs, but one who participates in every circumstance of their existence, and to

and swings for the cherubs, and Pearly Gates whence De Lawd descends to look after the earth He created out of a surplus of "firmament." And so the pages of the Bible come to pictorial



DE LAWD AND THE ARCHANGEL GABRIEL (OSCAR POLK): AN EXAMPLE OF THE SIMPLE NEGRO CONCEPTION OF RELIGION.



DE LAWD IS RECEIVED BY NOAH (EDDIE ANDERSON) AND HIS WIFE (IDA FORSYTHE): A SCENE CONCEIVED AS THE VISIT OF A NEGRO PASTOR TO AN OLD NEGRO COUPLE.

life in a world peopled by negroes and much beset by sin, so that De Lawd has to go down the golden stairs to punish and reward, to start Noah, an argumentative little preacher, building his Ark, and to send the gentle shepherd Moses on his mission to Old King Pharaoh, whom he confounds—to his own modest surprise—with his grand "tricks." Again and yet again De Lawd visits His misguided children, for His displeasure is pierced by their prayers, and their suffering moves Him to pity. At the end, and just prior to the end, occur two passages that are, perhaps, more attuned to the adult than to the child mind, but for the rest the picture moves to the

as doubling the parts of Adam and Hezrel—the latter a figure sprung from Mr. Connelly's imagination—abandoned a medical career for that of an actor. He is a graduate of the North-Western University, where he was an athletic star, and received a degree of Doctor of Medicine. He has a long list of pictures, ranging back to 1920, to his name as well as stage plays. It has, however, remained for "The Green Pastures" to discover the greatness of this negro actor, who rings as true as a bell and with as deep and sonorous a note. To do full justice to Mr. Connelly's fable, one would have to go through the very long list of characters, to single out, perhaps, the stalwart, docile archangel Gabriel, the small, harassed Noah, so bothered by his stock-list and the heterogeneous collection of animals arriving for embarkation in the Ark before the mighty rain sets in—a "complete rain," as he judges it—or the faithful Moses, so tenderly sustained by De Lawd in his old age. There would still remain the bunch of adorable piccaninnies to claim their meed of praise for their wholly unforced realisation of their parts.

But the final honours must go to the directors, who, by some magic means, have welded a huge ensemble consisting of more than a hundred speaking parts, apart from the members of the Hall Johnson Choir, and over a thousand extras into a harmonious whole wherein there is no touch of histrionic effort, nothing that is not supremely natural and touchingly sincere. Because it pretends to no austerity or detachment from things earthly I do not agree with the suggestion that "The Green Pastures" should be shown in a hall in preference to a kinema. For that would raise it to a pulpit to which it does not aspire and label it as a picture for the select few. "Highbrow" this lovely piece definitely is not, and in its complete honesty and humanity it will, in my opinion, hold its own in any kinema. It should be seen by the multitude, for it is of the stuff of which our finer memories are made.



## SIBERIAN ANIMAL ART OF 600 TO 800 A.D.: LITTLE-KNOWN RELICS AT TOMSK—PLAQUES SYMBOLISING PROTECTIVE ANIMAL SPIRITS.



1. TWO BIRDS BESIDE A TREE FRAMED BY A CREATURE DERIVED FROM THE COILED ANIMAL OF SCYTHIAN ART: A PLAQUE SHOWING THE LINGERING INFLUENCE OF URAL CULTURE. (HEIGHT, 10 CM.)

ON the mountain slopes west of Tomsk, in Siberia, numerous sites of antiquity have been discovered. These were investigated and published by J. M. Mjagkov, of the Tomsk County Museum founded after the Revolution. The work began in 1920 at the Naryn River, west of the Ob. A peasant had accidentally discovered a sacrificial hill containing ancient metal votive deposits. Eight other similar sites were



2. SURMOUNTED BY TWO ELK HEADS AS SYMBOLS OF PROTECTIVE ANIMAL SPIRITS: A FIGURE OF A SHAMAN RECALLING AN ISCHIMKA PLAQUE ILLUSTRATED IN OUR ISSUE OF MAY 9. (HEIGHT, 11.3 CM.)

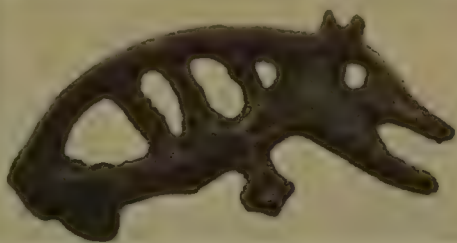
end in elk heads, and bear heads rise from his elbows. Similar open-work plaques found at Ischimka can now be classified. They were not among those represented in "The Illustrated London News" of May 9, and tentatively dated shortly after 500 A.D. They form at Ischimka a subsequent deposit and must be dated slightly



3. A SHAMAN PROTECTED BY ANIMAL SPIRITS: A HUMAN FIGURE WITH FEET AS BIRD-CLAWS, BIRDS ON HIS KNEES, ARMS ENDING IN ELK HEADS, AND BEAR HEADS ON HIS ELBOWS. (HEIGHT 9.3 CM.)

subsequently found; there are none of the usual graves with funeral gifts. This fact relates the Tomsk plaques to the trapper culture of the Ural Mountains. Its most eastern survivals, represented by metal plaques of the Ischimka find, were reproduced in "The Illustrated London News" of May 9, 1936. Mjagkov's reports on the Tomsk discovery attracted no attention in Europe, because they appeared in little-known year-books of the Tomsk Museum. Professor A. M. Tallgren, frequently an intermediary between Russian science and the Western world, transmitted the results and analysed them critically in a work published at Prague in 1931. In 1929 I photographed plaques exhibited in the Tomsk Museum, not expecting that these pictures would help later to identify objects in an American private collection. These latest additions to our knowledge of Siberian art, especially its animal style, are of very uniform character, so striking as to be called the Tomsk group. The objects were votive gifts or pendants for a Shaman's costume. The materials are bronze containing much copper, and white metal, cast in open forms. The leading feature is a degenerate animal representation, usually local game, such as the elk and bear. This again points to lingering remnants of Ural culture. In this art, animals appear in groups—

(Continued in centre.)



4. AN OPEN-WORK BRONZE PLAQUE REPRESENTING A BOAR: ONE OF A GROUP OF NINE EXAMPLES NOW IN A FAMOUS PRIVATE COLLECTION IN NEW YORK. (LENGTH, 6 CM.)



5. ONE OF A GROUP FROM TOMSK TYPICAL OF SIBERIAN ANIMAL STYLE IN ITS LAST PHASE: A BIRD PLAQUE IN THE SAME NEW YORK COLLECTION AS FIG. 4. (HEIGHT, 6.5 CM.)

later. For the Tomsk objects I propose a date between 600 and 800 A.D. At Ischimka there were heraldic birds shown in front view. The same representation appears at Tomsk (Fig. 5), without open-work, but more simple and degenerate. The same is true for a bear in a protective attitude (Fig. 7). The human face from Ischimka was crudely executed, but the figure from Tomsk (Fig. 2 here) is even cruder. It adds two elk heads on the human head as symbols of protecting

animal spirits. Mjagkov and Tallgren date this group much earlier, in the first century A.D. Indeed, it was found with degenerate animal plaques corresponding to neighbouring cultures, perhaps importations. Among these are an animal combat between a boar and a snake, in bronze, showing a degeneration of an old Sarmatian motive (Fig. 8). I consider the Tomsk discoveries the final stage of Ural art, gradually impoverished in outlying regions. The Tomsk animal group is augmented by a find given in 1934 to the National Museum at Helsingfors. Nine plaques of the group are in a distinguished private collection at New York. They include the elk (Fig. 9), horse (Fig. 10), boar (Fig. 4), and bird (Fig. 5), all of bronze.



7. A FIGURE OF A BEAR IN A PROTECTIVE ATTITUDE: A PLAQUE OF LATER DATE THAN THE ISCHIMKA EXAMPLES, AS INDICATED BY ITS SIMPLER STYLE, WITHOUT OPEN-WORK. (HEIGHT, 8.2 CM.)

6. SIMILAR TO HERALDIC BIRDS IN THE ISCHIMKA TREASURE (ILLUSTRATED IN OUR ISSUE OF MAY 9 LAST): A PLAQUE REPRESENTING AN EAGLE. (HEIGHT, 8 CM.)

e.g., two birds beside a tree framed by a creature deriving from the coiled animal of Scythian art (Fig. 1). In all Ural art, and so at Tomsk, the human figure is frequently combined with animal forms (Fig. 3). Evidently this plaque represents a Shaman equipped with protective animal forces. His feet are transformed into two different birds' claws; birds lie on his knees; his arms

(Continued above.)

8. REPRESENTING AN ANIMAL COMBAT—BETWEEN A BOAR AND A SNAKE: A BRONZE PLAQUE SHOWING A DEGENERATE FORM OF A SARMIAN ART MOTIVE. (HEIGHT, 8 CM.)



9. A BRONZE PLAQUE REPRESENTING AN ELK, WITH ITS ANTLETS: AN EXAMPLE FROM THE SAME PRIVATE COLLECTION IN NEW YORK AS THOSE ILLUSTRATED ABOVE IN FIGS. 4 AND 5. (LENGTH, 13.5 CM.)



10. A BRONZE PLAQUE REPRESENTING A HORSE: ONE OF A GROUP OF NINE WHICH (LIKE THOSE SEEN IN FIGS. 4, 5, AND 9) CAME INTO THE POSSESSION OF A WELL-KNOWN PRIVATE COLLECTOR IN NEW YORK. (LENGTH, 11.3 CM.)



# THE END OF A LANDMARK FAMOUS THROUGHOUT THE WORLD FOR EIGHTY-TWO YEARS: THE BURNT-OUT CRYSTAL PALACE.



A FAMILIAR LANDMARK, AND PLACE OF POPULAR ENTERTAINMENT, TO THOUSANDS FOR OVER EIGHTY-TWO YEARS REDUCED TO GROUND-LEVEL IN A NIGHT: A PANORAMIC WHILE OVER TWO-THIRDS OF THE STRUCTURE HAS COLLAPSED INTO A TANGLED MASS



LOOKING LIKE THE SCENE OF AN AIRSHIP DISASTER, WITH THE GROUND COVERED WITH TWISTED GIRDERS AND OTHER WRECKAGE OF THE FIRE: THE CRYSTAL PALACE ALMOST ON HOUSES ON ANERLEY HILL—A DANGER WHICH WAS AVERTED BY THE FURY OF THE FIRE

The Crystal Palace, whose destruction by fire was vividly illustrated in our issue of December 5, held a long record of service to the public as a home of instruction and popular entertainment and, consequently, occupied a position which it will be hard to fill. How catholic that entertainment was!—ranging from great musical festivals to dog-shows, circuses, and Brock's Firework Displays. And, for a while, the Imperial War Museum was housed there. Royalty always took an interest in the building; and Queen Mary has already travelled slowly along the Parade by car, so that she could view the damage. Designed by Sir Joseph Paxton to house the Great Exhibition in Hyde Park in 1851, the Crystal Palace was in danger of destruction when the Exhibition closed, but a company was formed to acquire it and it was transferred to Sydenham. The vast structure of glass and iron, covering 25 acres, was enlarged and redecorated and, in 1854, was opened by Queen Victoria and the Prince Consort. The two Towers were a new feature at this time. Rising

282 feet high, each contained a tank capable of holding over 357,000 gallons of water, to supply the jets of the great fountains. In 1861 Blondin walked a tight-rope stretched between these towers, pushing a wheelbarrow before him; and lately the South Tower has been used for television experiments. From the date of the opening, the Palace became a place of pleasure for visitors from all parts, for it provided entertainment to suit all tastes. The Palace was probably the first enterprise to cater for the general public's appreciation of music, and in 1857 held a Handel Festival on his centenary (the first of the subsequent Handel Festivals there) which attracted music-lovers from all over the world. In 1860 the first band festival took place, the forerunner of the annual brass band contests which encouraged so much keenness and competition. The Saturday concerts and the great organ, which now lies under the wreckage, were other features which regularly drew a large audience to the Crystal Palace. In 1909 a receiver in bankruptcy



VIEW OF THE RUINS OF THE CRYSTAL PALACE; SHOWING THE NORTH AND SOUTH TOWERS AND A SECTION OF THE NORTHERN END OF THE BUILDING STILL STANDING, OF GIRDERS, BEAMS, AND GLASS—ITS LONG RECORD OF USEFULNESS AT AN END.



COMPLETELY DESTROYED: ITS CELLARS CHOKED WITH DÉBRIS, WHICH MAY TAKE SOME MONTHS TO REMOVE; AND (LEFT) THE SOUTH TOWER, WHICH IT WAS FEARED MIGHT FALL BRINGING DOWN THE SOUTH-WEST WING BEFORE THE FLAMES REACHED THE TOWER.

was appointed and it was feared that the Palace and the grounds of 200 acres would be destroyed and built over. Fortunately, in 1911, the Earl of Plymouth made himself responsible for the purchase-money, but it was not until 1913 that the public had subscribed the sum needed and the Palace became the property of the nation. The Festival of Empire was staged there in 1913, and then, during the war, it was taken over by the Admiralty to be used as a training "ship" for the Royal Naval Volunteer Reserve and was known as H.M.S. "Victory VI," or, more affectionately, as H.M.S. "Crystal Palace." In those four years of war 125,000 men passed through. The Palace was once again reopened to the public in 1920, after extensive redecoration and repair, and it housed the Imperial War Museum until 1923. In later years the Palace continued as a very popular resort, staging shows, festivals, and exhibitions. It was only last year that further restorations were completed, bringing the total cost to about £300,000, and the

Duke of Kent, who hurried to the scene of the fire and discussed the position with the firemen, inspected the sculptures and works of art. Between 1894 and 1914 the Cup Final was played at the Palace and the Corinthian Football Club still uses the ground. Amongst other attractions were a maze, a speedway, and a boating-lake, while, since the disaster, the first sod of a two-miles road-racing circuit has been cut in the grounds, and is expected to be ready by March. The Trustees have appointed a committee of twelve to consider and report on the future of the Crystal Palace. On Sunday, December 6, the B.B.C. broadcast a description of notable happenings at the Palace from the time of the Great Exhibition down to the present scene of desolation, and paid an acknowledgment to "The Illustrated London News" reporters who described the original scenes of the opening of the Exhibition in the 'fifties. The Great Exhibition and the Crystal Palace was fully illustrated in our pages at that time, and also when the Palace was removed to Sydenham.



## A PAGE FOR COLLECTORS.

### THE PERSONALITY OF ALBRECHT DÜRER.

By FRANK DAVIS.

the most popular examples of his work, partly, no doubt, because they are portraits and not marvellous compositions like the "Adam and Eve," and partly because not everyone takes any interest in either Melanchthon or Erasmus. They seem to me, however, to reveal a side of Dürer's character one would hardly suspect otherwise—they actually make him a warm-hearted human being—while the two men themselves become doubly interesting in the light of the fears and stresses of Europe to-day. For they also lived in a period of fanaticism, when the scholar had to tread warily. Neither were of the stuff from which martyrs are made. Melanchthon, most erudite and gentle of theologians, is said to have changed his opinions fourteen times about the doctrine of Original Sin, to have spent his whole life looking for religion without finding it, and to have asserted wearily that theological controversy was the plague of his life. As for Erasmus, whose death just 400 years ago has been the occasion recently of innumerable panegyrics, not the least amusing method of spending a leisure evening has been to watch the learned world explaining how, in spite of the fact that he had no wish to be imprisoned or beheaded or burnt for his opinions, he was by no means a bad fellow.

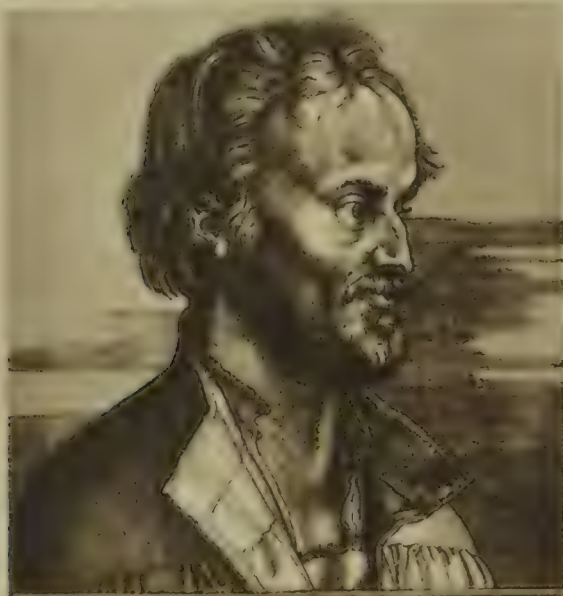
Art lovers in the past have always complained that Dürer too often cluttered up his compositions with meticulous detail. (Now that Dr. Goebbels has issued an edict that such talk is *verboten*, and that the last thing a critic must do is to criticise, I suppose we shan't hear so much of that sort of remark.) I don't think it is possible to bring any such accusation against these two portraits. The Melanchthon is simplicity itself, and in style takes one south from Nuremberg to Italy, which the artist visited twice, on the last occasion in 1505-6, when he was entertained by Giovanni Bellini in Venice and would have gone on to Mantua had not Mantegna died.

Compare the treatment of the dress in the Melanchthon portrait with that of the loose gown of Erasmus—those beautifully drawn heavy folds: they take one north,

not south, and bring to mind the tradition of Flanders. It is partly this that makes Dürer so interesting a figure: he is influenced both by Flanders and by Italy and makes of these two traditions something peculiarly his own; but the two tendencies are



IN his self-portrait, Albrecht Dürer (1471-1528) appears as a handsome, delicate, rather foppish man with a high opinion of his own abilities and good looks. From this, and from the known facts of his life, we are left with the vague feeling that he must have been one of those unpleasant people

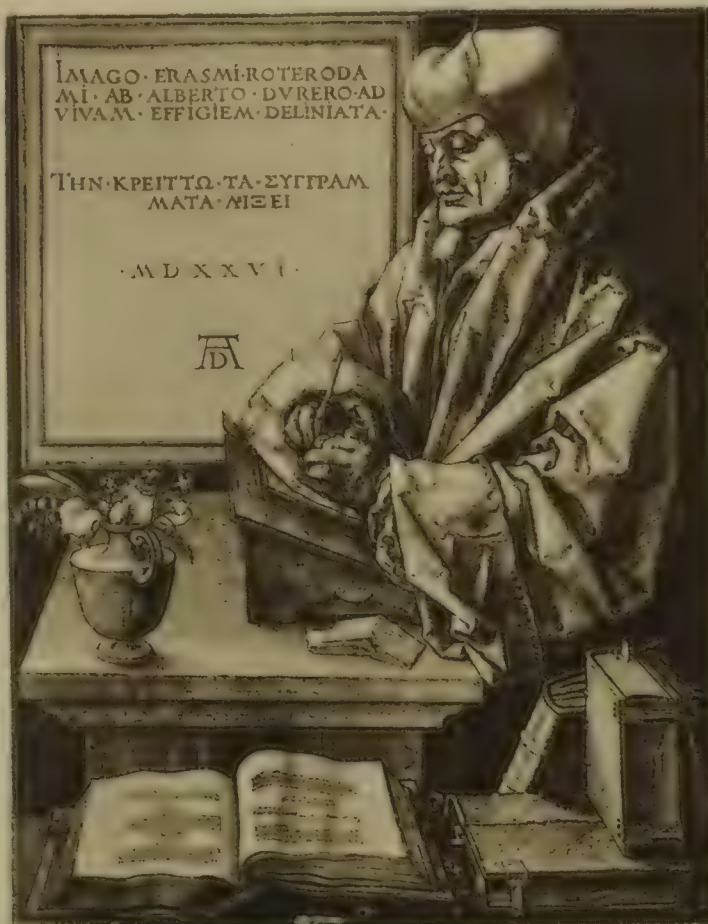


1526  
VIVENTIS POTVIT DÜRERIVS ORA PHILIPPI  
MENTEM NON POTVIT PINGERE DOCTA  
MANVS  
AD

1. A FINE DÜRER PORTRAIT OF A MAN FOR WHOSE INTELLECTUAL ATTAINMENTS HE MUST HAVE FELT A DEEP RESPECT: A LINE ENGRAVING OF PHILIP MELANCHTHON, THE THEOLOGIAN; EXECUTED IN 1526 TOWARDS THE END OF DÜRER'S LIFE.

whose great intellectual gifts are discounted by their incorrigible habit of introspection. He lacks the sturdy matter-of-fact honesty of his younger contemporary, Holbein, the forthright good nature of Rubens, and this fundamental Narcissus-like attitude to the world about him is, I suggest, reflected in many of his works. Even the splendid portrait of his father in the National Gallery seems to me to lack honesty, as if he was so self-centred all the time he was painting the old man that he could not avoid embarrassment, could not quite break the invisible bonds that forced him continually to gaze upon himself. It is this fastidious and rather pathetic self-absorption that renders him a finer interpreter of his own dreams than of other men's characters, but there are instances in which his intellectual sympathy with his subject enables him to escape from his own temperament with remarkable success. He achieves this particular triumph with especial sensibility in the two engravings illustrated herewith, and I feel sure that it is not merely for decorative effect that in each case he added a modest inscription. They both belong to the same year—1526—nearly at the end of his life—and both are portraits of great humanists, that is, of men whom this fine flower of the renaissance, so steeped in the art of both Italy and the north, could honestly admire deep down in his heart.

Beneath the portrait of the gentle Philip Melanchthon is written "Dürer could limn the features of the living Philip, but his skilled hand could not limn his mind." The Erasmus engraving is inscribed: "The portrait of Erasmus of Rotterdam by Albrecht Dürer—from the life," and then, in not very perfect Greek: "His writings show a better (likeness)." Neither of these prints is among



2. A DÜRER PORTRAIT OF ERASMUS; ENGRAVED IN 1526: AN EXAMPLE OF THE ARTIST'S AMAZING TECHNICAL ABILITY AND OF HIS CAPACITY FOR RENDERING THE CHARACTER OF A SITTER WITH WHOM HE WAS IN SYMPATHY.



3. "THE DREAM": A DÜRER ENGRAVING IN WHICH THE GOTHIC CONCEIT OF A DEMON BLOWING A BELLOW INTO THE DREAMER'S EAR IS COMBINED WITH A PLAYFUL CHERUB AND A FEMALE NUDE, REMINISCENT OF RENAISSANCE ITALY. (1498.)

never quite fused, and in so far as he fails in this respect he fails to achieve real greatness—Europe had to wait a century before a genuine genius, Rubens, appeared who could combine both north and south in an original harmony.

It is not merely in the outward aspect of his work that Dürer appears so interesting a personage—he happens to have been born at a particularly thrilling moment in the history of European thought, and consequently one can trace in the long and noble series of wood-cuts and engravings he gave to the world both the end of the mediæval attitude to existence and the new spirit that was slowly spreading—the spirit that was to make secular art an end in itself without reference to religion. It would be possible to illustrate several engravings which provide ample evidence of this point (including the "Adam and Eve"). Fig. 3—"The Dream"—is less famous and earlier (1498 as against 1504). A demon blows a pair of bellows into the sleeping man's ear—a typically grotesque mediæval idea—while a delicious Cupid in the corner stumbles along on miniature stilts, a playful and charming conceit which would have not been possible fifty years previously. The lady, though she is important to the allegory, is far more important to the artist, for by her he epitomises his researches up to that period in the study of human proportions—a study which, of course, led him to Italy and was to bear fruit in the two magnificent Adam and Eve figures. I venture to remind readers, in passing, that there are numerous reprints of these plates—all worthless—and that the difference in quality between a really fine early original impression and a late impression from the original plate is enormous. A reproduction can give no idea of this.



BY "THE FATHER OF ENGLISH LANDSCAPE":  
WORKS BY RICHARD WILSON, R.A., SHOWN AT HULL.



"THE GREEN MAN INN, MARLEBONE ROAD."  
Here Wilson used to play skittles. (12×14 in.)



"VIEW OF FUNCHAL."  
Lent by Sir Hickman Bacon, Bt. (14½×19 in.)



"STORMY LANDSCAPE WITH HORSEMAN."  
Lent by Arthur Morrison, Esq. (17½×27 in.)



"LAKE SCENE WITH FISHERMEN."  
Lent by Arthur Morrison, Esq. (25½×47½ in.)



"CRECHTON CASTLE, WALES."  
Lent by M. Bastin, Belgian Consul-General, London. (14½×11½ in.)



"WIND AND RAIN SWEEPED LANDSCAPE WITH CRAG AND MOUNTED FIGURE."  
Lent by Arthur Morrison, Esq. (18½×24½ in.)

AN unusually interesting exhibition of pictures by Richard Wilson, R.A. (1714-1782) was opened recently at the Ferens Art Gallery, Hull, by Lord Methuen. Richard Wilson, who was one of the foundation members of the Royal Academy and, later, the librarian, has been called the father of English landscape. He first became known as a portrait-painter of promise, but, while living in Italy, he painted in his leisure moments a landscape which attracted the attention of Zuccarelli, who advised him to forsake portraiture for landscape. He returned to England in 1755, but recognition was slow and the artist had a long struggle with poverty: it was only a small legacy which enabled him to pass his last days without being in want. The Exhibition is very comprehensive, including twenty pictures lent by Mr. Arthur Morrison, who probably owns the largest collection of paintings by Wilson, and the self-portrait of Wilson which has been lent by the Royal Academy and has only left London once since it was bought in 1813.





## THE WORLD OF SCIENCE.



### FOUR-HORNED SHEEP: IMMIGRANTS INTO EUROPE FROM THE EAST.

By W. P. PYCRAFT, F.Z.S., Author of "Camouflage in Nature," "The Courtship of Animals," "Random Gleanings from Nature's Fields," etc.

ONE of my readers, some little time ago, suggested that I should make four-horned sheep and their origin the subject of one of my essays on this page. It seemed a promising theme, but when I came to explore the subject, I found it bristling with difficulties, though one of surprising interest, for it has proved to be inextricably interwoven with the origin of our domesticated sheep, and more especially of our own surprisingly numerous breeds.

These prove to be due to a blending of two very distinct stocks, and their ancestry carries us back to some 7000 years B.C. One of these two ancestral stocks, there can be no doubt, was the moufflon (*Ovis musimon*) of Corsica and Sardinia. This is an animal of about the size of our ordinary tame sheep, but more neatly built, resembling an antelope. In place of the woolly fleece we usually associate with sheep, we find a coat of close-lying hair, of a reddish-fawn colour, with a saddle-patch of yellowish white, and with a black stripe down the back. The muzzle, a ring round the eye, the lower part of the legs, buttocks, and under-parts are white. In winter the colour darkens to chestnut-brown. But under this outer coat is a fine under-fur, surprisingly thick and close in winter. The tail, as shown in Fig. 1, is short. The ewes may be either hornless or furnished with short, upright horns. Though inferior in size to the rams, their coloration is similar. And this, we may assume, because it is a "protective" coloration, effectively concealing the body when the animal is lying at rest under the *bruyère* bushes, where they are extremely difficult to detect.

All the evidence obtainable goes to show that the domesticated breeds of sheep of

years ago I presented to the British Museum of Natural History the head of one of the breed known as the "piebald-ram," which showed this splitting very clearly (Fig. 3).

times Europe was invaded by a long-headed race of men migrating from the neighbourhood of Turkestan, and that they brought with them domesticated sheep derived from the wild urial, which differs from the moufflon in many particulars, notably in its colour, the form of the horns, and its longer tail.

At any rate, it is significant that the sheep known as the hunia, a breed characteristic of the Tibetan plateau, frequently develops four horns, and sometimes even five. In a part of the world so isolated as this, the possibility of inter-crossing with some other domesticated breed is remote. Furthermore, as I have mentioned, the prehistoric sheep of the ancient Swiss lake-dwellings are held to have been introduced there by immigrants from Eastern Turkestan. And they have played an important part in the development of the various races of sheep in our islands to-day. That is to say, they are to be traced to two wild ancestors—the moufflon on the one side, and the urial on the other.

The late Professor Cossar Ewart held that another wild sheep, the argali, Mongolian or Siberian, has left its mark on our domesticated sheep. The fine double turn of the massive horns, turning backwards, downwards, then forwards, and with an outward sweep, lends colour to this view. Certainly the horns of our Highland sheep, the Dorset ram, and the Norfolk black-faced sheep, are curiously like the horns of the argali, of which there are several species.



1. A REPRESENTATIVE OF ONE OF THE ANCESTRAL STOCKS OF OUR DOMESTICATED SHEEP: A SARDINIAN MOUFFLON RAM.

The Sardinian Moufflon differs from the Corsican Moufflon chiefly in the shape of the horns. Some of our domesticated sheep are evidently derived from animals of this type, and, in particular, the little Soay sheep of St. Kilda has preserved a striking likeness to the ancestral stock.

Photograph by D. Seth-Smith.



2. A SHETLAND SHEEP WITH FOUR HORNS: A PECULIARITY THAT MAY BE DERIVED FROM MULTI-HORNED SPECIES BROUGHT INTO EUROPE BY INVADERS FROM ASIA.

Western Europe are descendants of the moufflon, which was brought into subjection by the prehistoric inhabitants of this part of the world. Skulls almost identical with those of the moufflon have been found in the old lake-dwellings of Lake Bieler, and other Swiss pile-dwellings. They are known as "copper-sheep," and are characteristic of the "Copper Age."

To-day we have its counterpart in the diminutive half-wild Soa, or Soay, sheep of the island of Soa in the St. Kilda group of the Outer Hebrides. They resemble this ancestor very closely, both in general coloration and in the form of the horns. Soa sheep stand only about 24 in. at the shoulder. They are hardly little animals, and, like the St. Kilda and other small Hebridean breeds, will make their way down from the mountains to the shore to feed on seaweeds—excursions which sometimes end in their being caught by the incoming tide and drowned. In some of the islands, when other provender fails, they are fed on fish, dried on the rocky shore for that purpose!

But on Soay, as well as other islands of the St. Kilda group of the Outer Hebrides, the Isle of Man, and the Orkneys, as well as the Shetlands, there are other small breeds remarkable for the fact that they carry four, or five, and even six horns! But the Soay sheep never has more than the normal pair. The fifth and sixth horns, however, have no bony cores, and are merely attached to the skin, hence they are frequently rubbed off. The causes which provoked this multiplicity of horns have yet to be discovered. But it would seem that they were developed by the splitting at the tips of the normal pair, terminating at last in two separate horns. Some

The size and direction of these extra horns vary greatly. In Hebridean rams the normal pair may be of great size, and curving upwards and outwards, while the second pair may present a downwardly growing spiral, terminating on each side of the muzzle, after the fashion of many of the "Spanish piebald" breed, or the upper pair may have a curve in a great sweep, outwards and forwards, and attain such a length as to prevent grazing on level ground. In the Manx breed, the normal pair, of great size, grow outwards and upwards, the lower downwards, curving in towards the muzzle.

Whence came this deeply-rooted tendency to produce four horns in place of two? There seems to be good reason to believe that in prehistoric



4. A "UNICORN" RAM OF NEPAL: THE HORNS OF A FIGHTING SHEEP ARTIFICIALLY CAUSED TO GROW INTO ONE, BUT THE TIPS ARE FREE.

Two other breeds of sheep deserve mention here. These are the unicorn-sheep and the Wallachian sheep. The first-named (Fig. 4), bred in the frontier district of Nepal and Tibet, for a long while mystified all who tried to solve the problem of their origin. There were evidently originally two horns, but in all the live sheep examined, they had fused for the greater part of their length into one, bifurcated, more or less, at the tip.

Careful enquiry in Nepal, however, showed that this sheep was really a barwal, a two-horned breed used in Nepal for fighting purposes, converted into "unicorns" by searing the inner sides of the horns of male lambs, just as they are beginning to sprout, with a hot iron. The wounded surfaces are then dressed with oil and soot. On healing, the horns, instead of spreading outwards, come together and fuse as one!

The horns of the Wallachian ram are perfectly natural growths, but very extraordinary, since they look like a pair of enormous corkscrews, owing to the closeness of their spirals. When, and where, this breed originated is unknown. They seem to be reminiscent of the twisted horns of the Hungarian rasko sheep, on the one hand, and the Tibetan hunia on the other. I am trying to get good photographs of such horns. If I succeed, I hope to reproduce them on this page, together with some other curiosities in the way of horns among sheep.



3. A PIEBALD RAM WITH HORNS THAT SHOW A DISTINCT SPLITTING AT THE TIPS: A CONDITION WHICH PROBABLY ORIGINATED WITH ASIATIC SHEEP BROUGHT INTO EUROPE BY THE IMMIGRANT LONG-HEADED PEOPLE WHO BUILT THE PILE-DWELLINGS ROUND THE SWISS LAKES SOME 7000 YEARS AGO.



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## FINANCE AND INVESTMENT.

BY HARTLEY WITHERS.

## THE PUBLIC AND THE PROFESSIONAL.

**A**MONG the many ill-founded objections to Unit Trusts with which we who are interested in them are from time to time confronted, is one which says: "What will happen when markets are upset and all your unit-holders want to sell?" To which the answer is, that when markets are upset, it is not real investors who sell, or try to, but speculators and professional operators and others who work with borrowed money and consequently cannot afford to see prices move far against them because of the increased margins that they have to provide. And the Unit Trusts, as must be obvious to anyone who looks at their literature, hold out no bait for speculators but merely work to provide real investors with a widely distributed stake in industry; and this width of distribution secures for those who adopt it the support of the law of averages, with the result that fluctuations, both upward and downward, in the value of their holdings is reduced to a minimum, ruling out both the quick profits and quick losses to which the holder of any one security is liable, and maintaining a comparatively steady level of capital value. Fortified by this steadiness, any real investor with a well-distributed portfolio, either bought on his own account or secured through a Unit Trust holding, can afford to regard the fluctuations of the market-place with comparative indifference as long as they are caused by external influences, such as political alarms or a so-called constitutional crisis, and are not based on any weakening in the strength of underlying industrial conditions. And even when industrial conditions appear to be looking less hopeful holders of a good selection of the best industrial securities will naturally hesitate about realising them, knowing that they will have a good deal of difficulty in finding any profitable alternative use for their money, and also that even if the rate of profit-earning is likely to be reduced as far as the companies in which they are interested are concerned, there need be no fear that their dividends will come down with equal rapidity, being protected by the cautious policy in distribution of profits during good times exercised by all boards of well-financed companies.

## STEADINESS THROUGH DISTRIBUTION.

A very relevant example of this steadiness in prices, produced by the policy of spreading risks, has been given lately, when markets in the City were seriously upset by the threatening possibilities of the Spanish tragedy, complicated by a considerable increase in speculative activity, which had meant that heavy commitments were open on the part of people who would be forced to realise if prices showed signs of slipping. Judging from the rather sensational tone in which the movements of markets are in these times recorded, it might have been supposed that something like a serious slump had occurred during the latter part of November; and it was quite true that in one or two corners of the Stock Exchange in which operators working with borrowed money had seen fit to allow their optimistic fancies to run away with them too fast, there had been an uncomfortable tumble which had inflicted loss on those who were obliged to close their commitments, either because they could not obtain carry-over facilities, or because the margins on their loans were exhausted. But when we look at the behaviour of the batch of well-selected securities included in the Actuaries' Index, we see how serene an appearance of imperturbable stolidity is gained by the principle of distribution. This Index includes 178 industrial ordinary shares, and starts from the level established at the end of 1928—a period of considerable market activity—as its 100 base. At the beginning of November the Index stood at 90·7, thus incidentally showing that even after this long period of recovery the general level of leading industrial shares was still far below the peak of 1928, when underlying conditions were much less favourable; and at the beginning of December, having gone up to 91·2 in the meantime, the Index number had come back to 90·6. Such was the result of the perturbations and market "purge" that marked the end of last month—a decline in the average of 1 or about one-tenth per cent.

## THE NERVES OF THE CITY.

This very moderate decline happened before markets were temporarily reduced to a state of shivering nerves by the development of a crisis of a kind to which this country has long been unaccustomed, due to fears of disagreement between the King and his Ministers. Even at that time, however, the general public showed itself much more serene, as far as its Stock Exchange commitments were concerned, than

those who handle its business for it in the market-place. Jobbers in the House adopted a sort of "stand from under" attitude, and quoted very wide prices, evidently fearing a flood of selling. But owing to the very fortunate fact that most of the weak speculators had already been cleared out of the way by the previous purge, and the stolid common sense of real investors, this flood of selling did not make its appearance. On the contrary, markets received a good deal of support from bargain-hunters, who recognised that what makes securities worth buying is the earning power, present and prospective, behind them, and that lamentable as it might be that internal differences should distract the country during this otherwise difficult period, the earning power behind British industry was not likely to be permanently affected. On this occasion, as so often, the public showed a clearer grasp of the real facts of the position than the professional operators—and with good reason, because the real investing public, having paid for its holdings with its own money, is not haunted by that nightmare need to be "liquid" which continually obscures the vision of the professional.

## THOSE UNDERLYING CONDITIONS.

From all which the comfortable conclusion can be drawn that investors are well advised to ignore the vagaries of the stock markets as long as the state of industry and trade is good enough to assure them of reasonable certainty of an increasing yield from their holdings. At present the underlying conditions are all in their favour, apart from the rising cost of materials and labour, which again is not by any means wholly unfavourable, since it means better-distributed purchasing power going into pockets which have suffered in bad times and are fully entitled to be treated to an increasing share in the present prosperity. It is true that the prevalent activity of trade is, in part, stimulated by the Government's rearmament programme, which will some day taper off and cease, though it is expected to make demands on industry for at least another two years. It may be regrettable that this artificial demand should be absorbing the attention of our manufacturers at a time when they might have been better employed in developing foreign business. But, as Adam Smith said long ago, defence is of much more importance than opulence; and when defence is provided for, there should be plenty of other programmes to be carried out for the improvement of the country's equipment and comfort.



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## BOOKS OF THE DAY.

(Continued from page 1046.)

In 1910, Lord Gladstone's brother Herbert went to South Africa as its first Governor-General. I see no allusions to him, but several references to his father, in a book of topical interest in connection with Johannesburg's Jubilee and its Empire Exhibition, namely, "THE GRIP OF GOLD." A Life Story of a Dominion. By H. O'Kelly Webber. With nineteen illustrations (Hutchinson; 18s.). The author was closely associated, as Secretary, with the late Sir George Farrar, one of the four Johannesburg reform leaders sentenced to death after the Jameson Raid (a sentence afterwards commuted). From his own experiences, Mr. Webber gives many unusual side-lights on South African history, especially that of the Transvaal, the wonderful development of the gold-mining industry, and the meteoric growth of Johannesburg. He has much that is interesting to say about racialism, the language question, and the native problem, and he concludes with a chapter (which would probably have pleased Lord Balfour, as the political sponsor of Zionism), paying a high tribute to the industry, courage, and loyalty of the South African Jews.

For ever associated with that great ship, the *Queen Mary*, will be the memory of her first commander, who but a few weeks ago was committed to an ocean grave. That sudden end of a fine seafaring career lends poignant interest to his posthumous reminiscences, "A MILLION OCEAN MILES." By Sir Edgar T. Britten, Commodore of the Cunard White Star Line. With twenty illustrations (Hutchinson; 8s. 6d.). Written in brisk, sailorly style, the book is full of entertaining incident, anecdotes about famous passengers, and dramatic events of the war years. Sir Edgar did not carry his story as far as his last and greatest command, but concluded with a tragic episode in the winter of 1933, when, in answer to an S.O.S., he rushed the *Berengaria* through a storm to help a disabled steamer, which unhappily went down before the liner could arrive.

During his career, Sir Edgar had been staff-captain of the *Lusitania* and had commanded, among other ships, the *Mauretania* and the *Aquitania*. The anonymous epilogue contains a high tribute to his personality. "Britten," we read, "was essentially a lovable being. His officers and men held him in respectful affection;

both the *Berengaria* and the *Queen Mary* were known as 'happy ships'; he himself loved both vessels ardently, though his pride in the newer ship knew no bounds. . . . When once she had been brought out of the Clyde for her trials in the open sea, he was not long in affirming that never had he known a ship so amenable, so responsive, so sweet-tempered. Thus, from first to last, by a fortunate set of circumstances, the most wonderful ship in the world had been placed in the hands of the faultless commanding officer."

Several other books, still more topical in subject, must be briefly noted, in the hope of fuller discussion later. Vivid impressions of recent experiences in war-stricken Spain, from an anti-Fascist standpoint, are given in "BEHIND THE SPANISH BARRICADES." By John Langdon-Davies. With fifty-five illustrations (Martin Secker and Warburg; 12s. 6d.). The author writes with passionate conviction. In a final chapter he discusses the significance of the war to this country, and strongly criticises British policy as, in his view, endangering the Empire. Sympathy with the Republican cause, expressed more calmly, is likewise manifest throughout "SPAIN IN REVOLT." A History of the Civil War in Spain in 1936, and a Study of its Social, Political and Economic Causes. By Harry Gannes and Theodore Repard (Gollancz; 5s.). Days of bygone peace amid the idyllic beauty of the Balearic Islands are recalled in a volume of happy memories—"A COTTAGE IN MAJORCA." By Lady Sheppard. With seventeen illustrations (Skeffington; 15s.). Cottages as well as castles in Spain have since lost some of their allurements.

Topical, also, in view of the Jubilee exhibition of the British School of Archaeology at Athens, at the Royal Academy, are two important works of learning. "THE ANNUAL OF THE BRITISH SCHOOL AT ATHENS." No. XXXIV. Session 1933-4. With forty-nine plates (Printed and sold for subscribers by Macmillan, 50s. net.), includes a comprehensive article on Spartan vase-painting, a subject which we illustrated in a recent issue. The Minoan section of the above-mentioned exhibition was arranged by the famous archaeologist whose *magnum opus* has now received its coping-stone in an "INDEX TO 'THE PALACE OF MINOS.'" By Joan Evans, D.Litt., with Special Sections Classified in Detail and Chronologically Arranged by Sir Arthur Evans, D.Litt, F.R.S. (Macmillan; 31s. 6d.). This great index, of course, is

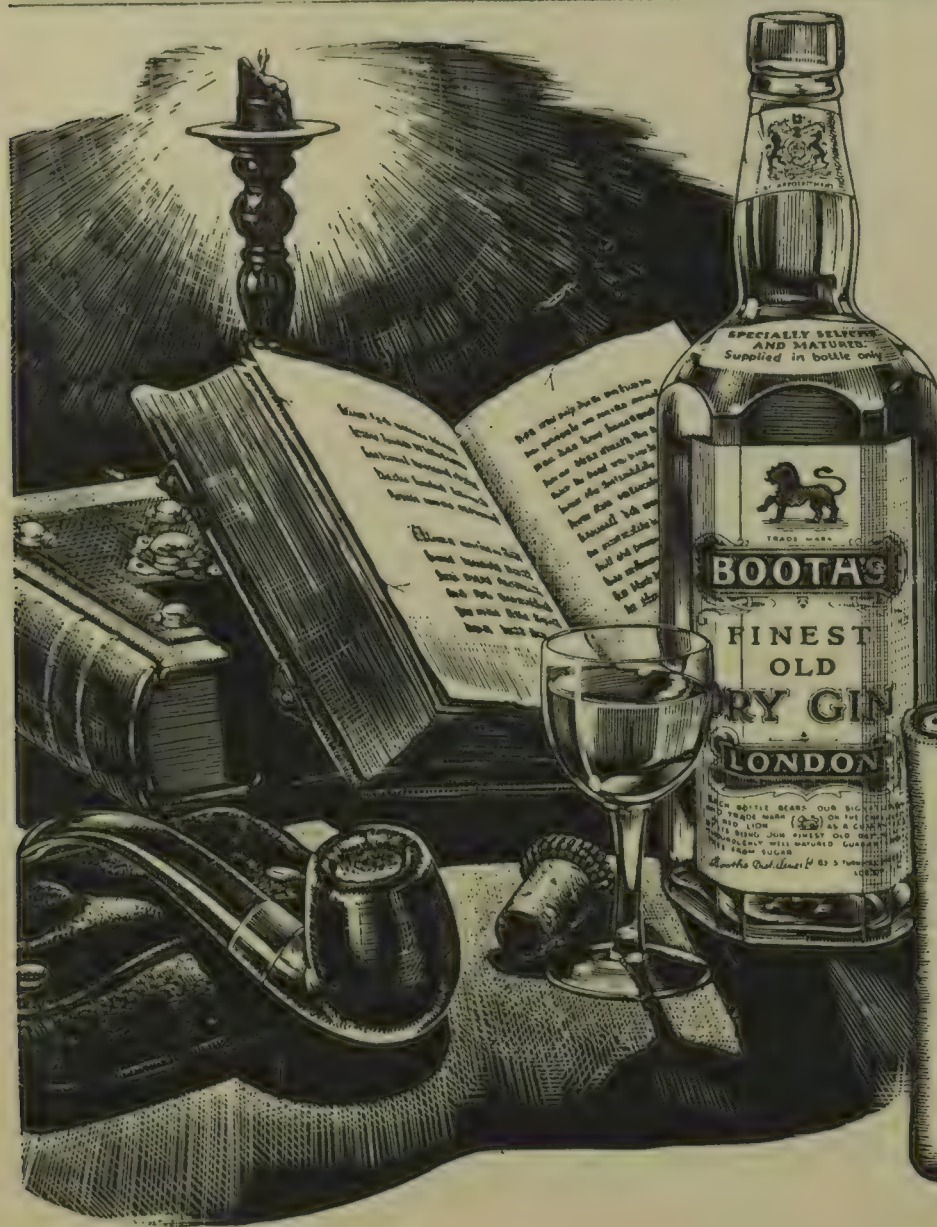
an indispensable accessory to "The Palace of Minos," Sir Arthur's monumental work in four volumes. In the preface he explains his sister's arduous task in indexing a work of over 3000 pages, and his own part in it—the contribution of special sections necessitating the substitution of chronological for alphabetic treatment. This separate index volume will be extremely useful to students unable to possess the whole work, as a private key for reference to copies of it in public libraries. C. E. B.

## "THE STONES OF ASSYRIA."

(Continued.)

The finds included the famous lion-hunt sculptures of Ashur-bani-pal, described by Mr. Gadd as the most perfect of all extant Assyrian works. Unfortunately, however, it was impossible in the circumstances then existing to complete the excavation thoroughly and to make an exhaustive record of the finds; and, to add to this ill-luck, a number of the best pieces were assigned to the French expedition, which suffered a cruel stroke of fate in May, 1855. It lost practically the whole of its collection, together with eighty cases destined for the Prussian Government and Rassam's slabs from Nimrud and Kuyunjik, in the wreck of a large native boat and two rafts near Kurnah. "The loss was, literally, immense, for there is no longer any exact information as to what this vast cargo contained. One great winged bull, an attendant four-winged figure, and the contents of eleven cases of sculpture are now in the Louvre, with many small objects saved from, or not involved in, the wreck. But nearly all of the contents of Place's great work survive only in its pages ["Ninive et l'Assyrie"], and that only because they were drawn by Félix Thomas before they left Khorsabad." Rassam's collection was more fortunate: it included, besides the lion-hunt, "many other slabs since celebrated, from the rooms depicting the wars against Elam, against the 'faithless brother' who ruled over Babylon, and against the Arabs, as well as pavement slabs and guardian figures, all of them now to be seen in the Assyrian Saloon and Basement in the British Museum. There were also sculptures of Sennacherib from the outskirts of his palace, and from Nimrud there were the Nabu statues, the stele of Shamshi-Adad V., and some pieces from the Central Palace." Loftus also sent fifty-two cases of sculptures. With this chapter of mingled good and ill fortune, and with the outbreak of the Crimean War, virtually ends the story of Assyria's second birth. It remained for a succession of renowned scholars to restore to the pages of history, from the cuneiform inscriptions, the autobiography of Assyria's royal houses.

The second part of the volume consists of a complete catalogue and description of all the extant Assyrian pieces in different parts of the world. The volume is very handsomely produced and is lavishly illustrated.



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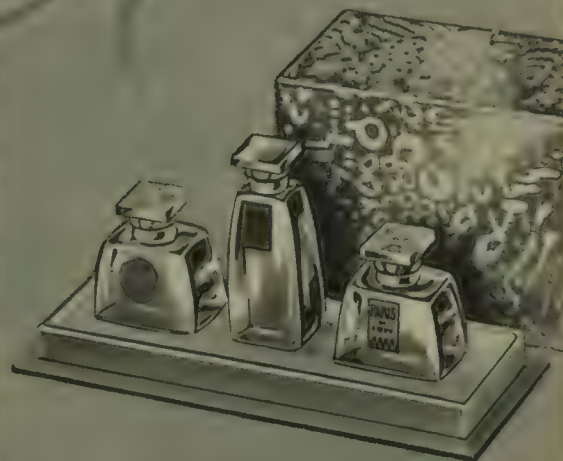
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## THE CHRONICLE OF THE CAR.

By H. THORNTON RUTTER.

I WOULD like to remind those motorists who contemplate hiring out their cars for the spring and summer that closed saloons, even with sunshine roofs, give poor visibility to sightseers compared with the open tourer, or all-weather coachwork capable of letting its occupants see in all directions without effort. So I fancy that drop-head coupés, Tickford saloons, and ordinary open touring cars are more likely to be the favoured sight-seeing cars for 1937. It would not be a bad thing if a fashion were started for an improved type of open tourer with side windows instead of side-screens, side-pieces on the front screen, and a similar rear screen for the protection of the passengers occupying the rear seats. Many women complain of headaches on long journeys in saloons, mainly due to a mild form of carbon monoxide gas poisoning due to poor ventilation. They would have no cause to complain of this in an open tourer. Also, I am sure that everybody riding in an open car gets a greater feeling of exhilaration than in a closed one. Provide yourself with suitable clothing, warm wraps, hot-water foot-warmers and

goggles (if not a rear screen), and you can defy the cold weather and enjoy a run. The chief sources of comfort are having the nape of the neck and head well supported, the feet resting at a comfortable angle, and the seat cushions at the right slant to suit the individual.

It is pleasing to record that the U.S.A. motor manufacturers report excellent profits for the past twelve months, so that, like our own British motor industry, they have added further sums to reserve and to the staff funds. The U.S.A. Motor Show in New York opened on Nov. 11, with the pleasant news that the 67,000 employees of the Chrysler Motor Company are to receive a further £800,000 bonus money on Dec. 14, which brings the total amount of money distributed to the staff this year to £1,660,000. The hands and staff employed at the Kew Works of the Chrysler Company in England share in this distribution,

so that they are insured for a joyful Christmas. As regards the New York Motor Show, Austin, M.G., Lagonda, and

A.C. represented Great Britain. No great changes have been made in the U.S.A. cars in their mechanical features. The new cars give greater room to the passengers, as seats are wider in both front and rear compartments. Hypoid gears for the back axle help to keep the floors low, and engines are kept well forward in the chassis to provide more length for the coachwork and so give better leg-room. So America follows England in providing greater comfort for the users of their automobiles. But as

most of the chief U.S.A. cars were on show at Olympia before the New York Show, I need not go further into the exhibits.



A SMART-LOOKING CAR FOR TOWN OR COUNTRY: THE SALOON DE LUXE HILLMAN MINX MAGNIFICENT, WHICH IS PRICED AT £175.

The latest Hillman Minx Magnificent for 1937 is even smarter than its predecessor. The handsome Saloon de Luxe illustrated is priced at £175; while the new "Safety" Saloon costs £163.



NOTED FOR ITS SMOOTHNESS, SILENCE, AND COMFORT: A LANCHESTER "14" ROADRIDER AT HATCHETT POND, NEAR BEAULIEU, HANTS.

The organisation responsible for the South African Grand Prix to be held at East London, Cape Town, have secured the entry of one U.S.A. racing driver, Mr. Peter de Paolo, nephew of the famous American motorist, Mr. Ralph de Palma, who won the Indianapolis 500-miles race in 1925. It is stated that de Paolo will drive a French Talbot-Darracq, as we call it in England. I am sorry that no U.S.A. motor manufacturer troubles to let him drive one of their racing cars, as it is desired to make this race, and that at Johannesburg in January, as international as possible. Germany, I think, will win the race, as they are sending the Auto-Union team which has topped the list of prize-winners of International Grand Prix races in 1936. France is to be represented, also, by Bugatti, with Williams, Hans Ruesch, and possibly some of our English racing drivers at the wheels.

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# This England



**I**T is curious that the "vile weather of our winter day" should lose its vileness in the country. The wind that whistles down a city street to paint the nose and chill the wame, is elsewhere a majestic, tree-tossing frolic of the gods. And the damp chill of dusk that sends coughs echoing in the urban train brings to the rustic nostril the sweet incense of burning wood and decaying leaf. But in city or shire, damp is always a danger in our England. Beer was a protection evolved by our fathers for the nourishment and warmth-against-chill that it conveyed. And beer of a type they favoured centuries ago you enjoy — and profit by — in your Worthington today.



## CHRISTMAS GREETINGS.

EVERY year the problem of choosing Christmas cards becomes more difficult owing to the bewildering quantity and high quality of the cards offered for sale. As a result, the choice is usually left to the last possible moment and a hurried selection is made which bears small relation to the purchaser's taste. Whether one buys early or late, the box of twelve cards which Messrs. Michael Joseph offer at 5s. is well worth considering. Each card has a text which is illustrated with a distinctive black-and-white drawing by Arthur Wragg, who has had two books published—"Psalms for Modern Life," which achieved a notable success, and "Jesus Wept," a book of cartoons chiefly illustrating extracts from newspapers.

The variety of good things offered by Messrs. Raphael Tuck, a firm which celebrated its seventieth birthday this year, maintains the same high

standard this Christmas as in previous years. As usual they have designed the Royal Family's Christmas cards, including one for the Duke and Duchess of York which illustrates the scene



THE TREASURE OF THE WEEK AT THE VICTORIA AND ALBERT MUSEUM FOR THE PERIOD DECEMBER 3-10: DESIGNS FOR COSTUMES BY THE FLORENTINE ARTIST BERNARDO BUONTALENTI (1536-1608), FOR "INTERMEZZI" GIVEN AT THE UFFIZI IN 1589 IN HONOUR OF THE MARRIAGE OF FERDINAND I. OF TUSCANY TO CHRISTINA OF LORRAINE. The history of theatrical decoration and costume was, until the commencement of the modern period, little more than a continuance of the principles established towards the end of the sixteenth century at the Florentine Court. From the entertainments arranged for Grand Ducal marriages or other celebrations sprang not only opera, masque, ballet, but also the French *Pièces à machines*, the last lingering relics of which can still be found in the "transformation scene" of the modern pantomime. Particular importance attaches to the performances given in the Uffizi in 1589 in honour of the marriage of Ferdinand I. of Tuscany to Christina of Lorraine. On this occasion a drama was interlarded with "Intermezzi"—mythological scenes with elaborate scenery and mechanical devices. The drawing here exhibited is a design for two female costumes in these Intermezzi.



THE TREASURE OF THE WEEK AT THE VICTORIA AND ALBERT MUSEUM FOR THE PERIOD DECEMBER 10-17: A CHELSEA PORCELAIN FIGURE OF A CARPENTER OF ABOUT 1755.

This figure of a carpenter with his bag of tools belongs to the period about 1750-1755, when the Chelsea factory was at the height of its artistic achievement; the admirable workmanship and the reticent colouring, carefully chosen to enhance the soft creamy whiteness of the glaze, are sufficient indications that the figure was not only modelled but also fired and enamelled under the artistic eye of Nicolas Sprimont, the Flemish silversmith, who was at that time proprietor of the factory.

at a Court function during the reign of Edward III. when

children's book entitled "The Joys of Travel." In fact, they offer gifts which would be suitable for friends of all ages!

the Countess of Salisbury is reputed to have dropped her garter—an incident which led to the King's rebuke of his laughing courtiers by instituting the Order of the Garter. The wide range of gifts, all beautifully produced, which Messrs. Raphael Tuck offers, embraces calendars, Christmas cards, jigsaw puzzles, children's books, and picture postcards. The quality of the cards is excellent, and anyone would be able to make a choice from the selection offered. The box containing six Christmas Auto Stationery cards with envelopes is the ideal purchase for those who have not the time to spare to make a personal selection. Garden-lovers would enjoy receiving one of the postcards from the packet of Nature's Gardens, "oilettes" after the original paintings. An amusing idea is the use of a small handkerchief to form the pattern on a Christmas card—a gift and good wishes combined! The calendars have been produced in a variety of shapes and designs to suit the taste of everyone, and Messrs. Raphael Tuck have also published, at the modest price of 6d., an interesting



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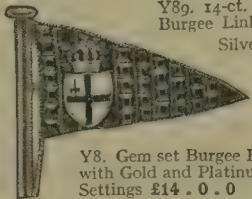
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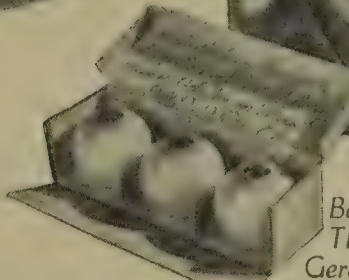
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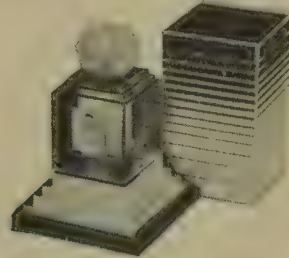
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Bath Crystals, 5/6, 10/6 @ 21/-.  
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### "O MISTRESS MINE," AT THE ST. JAMES'S.

MR. BEN TRAVERS worked out this idea in a film ("Lady in Danger") much more successfully than on the stage, though it is possible that the partnership of Miss Yvonne Arnaud and Mr. Tom Walls was more ideal than that of Mlle. Yvonne Printemps and M. Pierre Fresnay. Mlle. Printemps looked very fascinating as a runaway queen, but her accent handicapped her in a farce that demands rapidity of speech. M. Fresnay speaks admirable English, and has a delightfully easy manner, but his rôle required a broader style of humour. The play began with a revolution, and Max consented to escort the fleeing queen, Sophia, to England. The author relied too much on *double entente* and not enough on wit. The misunderstanding of broken English got tiring after a while, and the butler's expression of alarm when the Queen said "We will take a bath" was forced humour. Max then took the Queen to his country cottage, where she was followed by the King. Max mistook him for a journalist, and kicked him out. The suggestion that Max and Sophia were having an *affaire* at this stage of the proceedings was not very delicately made, though Miss Kathleen Harrison contributed a neat sketch as a suspicious charwoman. The finale was very tame. Max took Sophia to Paris to return her to the arms of her complaisant husband. He, however, had no desire for her company, wishing to divorce her so that he might enjoy the society of a lady whose greater charms were not apparent to the audience. Mlle. Printemps sang two songs, clumsily introduced, very charmingly, but the combination of farce, romantic drama, and musical comedy was not very successful. Mr. William Mollison's production was on the slow side, and the play will, doubtless, be much more amusing when the players are more familiar with their lines and the pace is considerably increased.

A copy of the seventy-second edition of that admirable work, "Fry's Royal Guide to London and Other Charities" (The Churchman Publishing Co.; 2s.), has been received. This guide, in the words of its editor, "is a link between those who need and those who are in a position to give." It is a regrettable fact that the charitably disposed are sometimes

exploited by fraudulent beggars or "one-man" charitable organisations run on dubious lines. This guide provides a safeguard against such exploitation. It gives the names, addresses, and a brief description of the work of many thousands of charitable organisations working in these islands. In addition, it includes "Guiding Notes," written by the editor, on the work of many outstanding charities. In the preface, topics such as King Edward's Hospital Fund, The Voluntary Hospitals (Paying Patients) Bill, Flag Days and Street Collections, and the problems presented by door-to-door collections for charities are ably discussed.

The Cantabrigia Series of cards, published by Messrs. W. Heffer and Sons, provide something for those people who are tired of the conventional type of Christmas card and look for those which are different and better in design. One card in the series, which would delight any dog-lover to receive, shows a spaniel sitting on a rug, with that wistful expression so characteristic of the breed. Others in the set would be suitable for a friend who is a fishing enthusiast; one in particular, showing an angler seated under a tree waiting for the rain to stop, would remind the recipient not only of the sender but of many delightful spring days by the riverside interrupted by "April showers." Messrs. W. Heffer have also published, for the second time, an album of Cantabrigia private Christmas cards which are not available in the ordinary series.

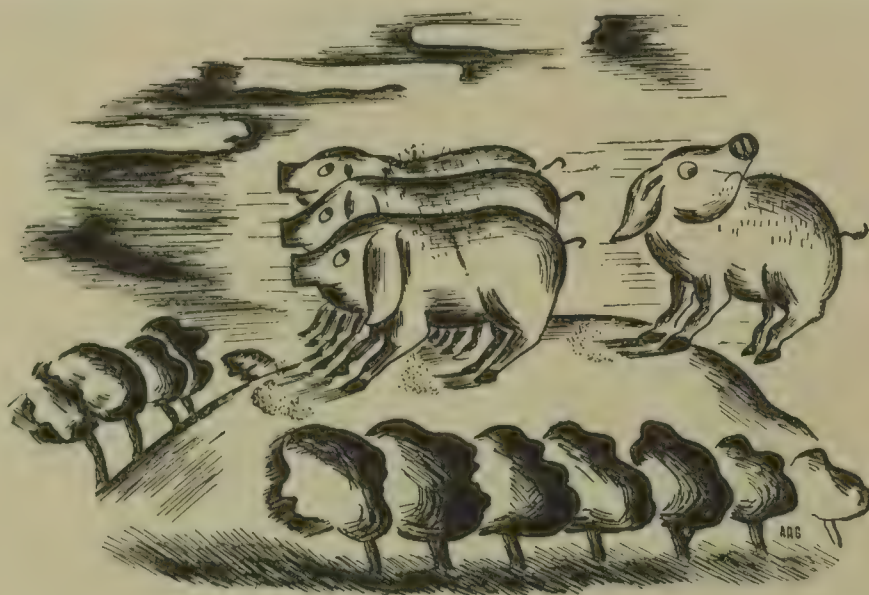
The maiden volume of the "Photography Year Book" appeared last year and immediately took its place among the proofs that the world's camera art is very well worth elaborate treatment. Professional photographers found it a valuable guide to the trend of the art, and the amateurs obtained from it a host of new ideas for lighting, composition, and technique. In the "Photography Year Book—1936-37," the editors have kept to their policy of presenting a survey of every branch and aspect of photography. World-famous photographers have submitted some of their best work for the present edition and almost every country is represented. The book consists of 464 pages and includes more than 1000 pictures, of which 108 are printed full-page size. This year, for easier reference, the photographs have been grouped under

subject headings, all animal pictures, for example, being presented in one self-contained section. There is a special section this year showing the progress made in amateur photography. This has been printed on newsprint, in order to show the photographs under the same conditions as at the time of original publication. The "Photography Year Book—1936-37" (published by The Cosmopolitan Press, Ltd.; price 21s.) can well be called the International Annual of Camera Art.

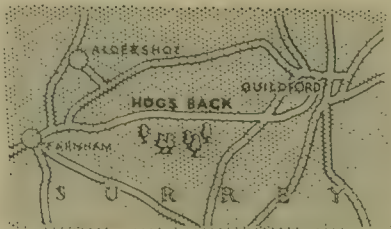
### "PROGRESS AT PELVIS BAY."

AT one time or another most of our readers will have asked themselves in dismay what is to be the future appearance of English towns and villages. Are they to go on for ever being disfigured by incongruous and ugly buildings, and if so, what will their appearance be at the end of the process? The decay of architecture in this country is ably, if subtly, analysed in a light-hearted satire entitled "Progress at Pelvis Bay," by Osbert Lancaster (John Murray; 3s. 6d.). The author first founds an imaginary English Regency seaside resort, and then, with the fascination of hatred, depicts the process by which the charming original is developed and "improved" by Victorian architects and their successors. "Jacobethan," Victorian and Edwardian Tudor, "drain-pipe Gothic," and so-called ultra-modern styles all run riot. Mr. Lancaster gibes at these monstrosities and their authors slyly, and, in order that there shall be no mistake, he has added a number of spirited illustrations.

But we feel that his real quarry is, rightly, the appalling complacency of the commercial architect whose supreme ideal is something showy and something "different." This attitude, which has rendered hideous untold acres of English ground, has deservedly been the butt of critics and satirists since Ruskin. "Progress at Pelvis Bay" is as stimulating as it is salutary in this direction. It is also a delightful parody of the style of the guide-book writer who must find something good to say about everything and gets himself dreadfully tied up in the process. People who take an intelligent interest in English architecture will recognise here many of their *bêtes noires*, and rejoice to find them wittily castigated. For that reason it should make an excellent Christmas present.



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## THE WORLD OF MUSIC.

### OPERETTA AT COVENT GARDEN.

THE new operetta "Julia," composed by Mr. Roger Quilter to a libretto by Stanley Grey and Caswell Garth, with lyrics by Rodney Bennett, was produced at Covent Garden under Mr. Albert Coates as the last of the British Music Drama Opera Company's production, although Mr. Rosing himself was not the producer, but Mr. Henry Cass. The book has a plot of varying interest suitable to a musical play, although the dialogue, especially in the first scene, is not very strong, being rather too conventional. The operetta conforms to the French type of *opéra comique*; that is to say, it is in spoken dialogue, interspersed with musical numbers and ensembles. The story is of a rich widow whose fortune depends upon her marrying one of two suitors declared eligible by her husband in his will, but she falls in love with somebody else—a young composer who cannot get his works performed. It is a pretty tale with the right element of sentiment for such a work, and on the sentimental side Mr. Quilter has written some charming songs and, in particular, a most captivating waltz which ought to become very popular. This waltz-tune forms a contrasting section of the sprightly overture to the operetta. Mr. Harry Wendon sang

well as the lover, and Miss Margaret Bannerman, though not altogether quite adequate vocally to the music she is called upon to sing, was sufficiently convincing and always charming in the rôle of Julia.

The chief defect of the operetta is its lack of musical variety; there is very little that can be called comic, although Mr. Ralph Roberts, as the actor-manager Broschius, supplied very well what little fun the librettist

and sureness of touch. In a smaller theatre as a popular musical play, "Julia" might have a good success.

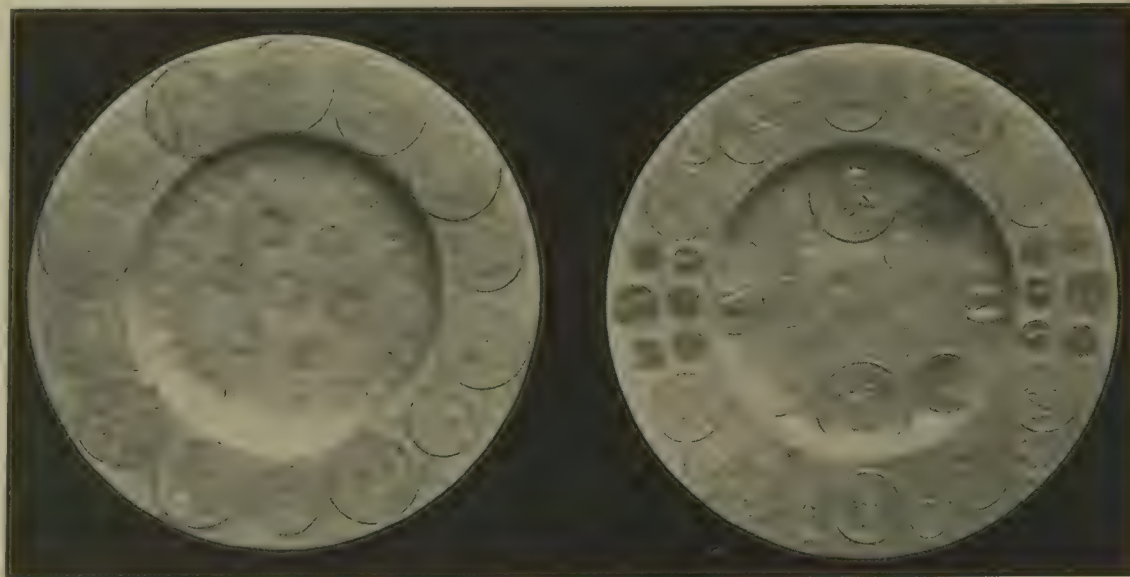
### BERLIOZ AT THE PHILHARMONIC.

The last of the Royal Philharmonic Society's concerts before Christmas was devoted wholly to a performance of Berlioz's choral symphony "Romeo and Juliet," with the assistance of Miss Olga Haley, Mr.

Parry Jones, Mr. Keith Falkner, and the Philharmonic Choir. In the absence of Sir Hamilton Harty through illness, M. Albert Wolff was brought over from Paris to conduct the performance. M. Wolff is a very skilled and experienced conductor, but more time and more rehearsals were needed to have made this a satisfactory performance. This work is very rarely played and the orchestra and chorus were therefore quite unfamiliar with it. Since Berlioz is of all the great masters the most difficult to perform adequately in any case, it was particularly unfortunate that more time could not have been given to the preparation of

"Romeo and Juliet." What this performance made clear, however, was that beside the well-known sections of this immense work there are others—such as the funeral cortège of Juliet—of equal beauty and originality. The whole work is one which requires to be heard many times for a full appreciation of its singular and subtle beauties.

W. J. TURNER.



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A set of twenty-four plates, decorated with gold and silver coins of various countries, made by the Goldsmiths and Silversmiths Company, is being offered for sale, together with other silver and silver-gilt pieces, by Messrs. Puttick and Simpson on December 21. The Plate is the property of the Emperor Haile Selassie, and comes from his private palace at Harar.

had allowed him. If Mr. Quilter as composer had as good a comic or fantastic vein as his sentimental one, he might be the successor of Sullivan whom we have been waiting for since so many years. The scenery by Mr. Hamish Wilson had all the brightness and lusciousness required, and Mr. Coates conducted the London Symphony Orchestra with admirable lightness

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## WINTER IN EGYPT.

ONE of the most delightful of winter holidays can be spent in Egypt, where the climate then is very near to perfection and the charm of a thrilling historic past combines with present beauty to form an attraction unsurpassed. Egypt is Alexandria, Cairo, the Pyramids, and the Nile. Landing at Alexandria and journeying therefrom by express train to Cairo, when the many sights of this city of the Fatimite Caliphs have been seen, and the wonders of the Pyramids and the Sphinx, the traveller's crowning joy is to make the trip up the Nile from Cairo to Aswan on one of the luxurious steamers of Messrs. Thos. Cook and Son's Nile steamer service, which is acknowledged to be the best of its kind in the world. The voyage from Cairo to Aswan and back occupies twenty days, during which time one has the opportunity of seeing, at Bedrechen, the site of ancient Memphis, where are colossal statues of Rameses the Great, and a beautiful alabaster Sphinx; the rock tombs at Beni Hassan; the tombs of Hasefai and Kheti at Asyut; the temple of Hathor at Dendera; the great temples of Karnak, and that of Amen, and the tomb of Queen Nefertari, at Luxor; the temple of Horus, at Edfu; and, at Aswan, the island of Elephantine and the famous Nilometer, the museum, and also the great Dam of Aswan.

All is not sight-seeing. There are very restful hours afloat, when one glides past the ever-changing scenery of the Nile valley, with fascinating glimpses

of native villages and native life, and of the distant desert. A further trip, in a smaller but very comfortable steamer, may be made to Wadi Halfa, which takes one through Lower Nubia and enables one to see the Valley of the Lions, with its remarkable avenue of Sphinxes, and the great temple at Abu Simbel, also the rock and island-strewn waters of the Second Cataract, where the Nile reveals itself in one of its wildest phases. Inclusive tickets, at very moderate rates, are issued for both excursions by Messrs. Thos. Cook and Son, and it is possible to break the journey at either Luxor or Aswan, and continue by a following steamer.

It is a matter for congratulation when the needs of commerce can save one of Mayfair's famous mansions from the hands of the house-breaker. Sunderland House has taken on a new lease of life as the headquarters of Messrs. Mabie, Todd and Co., makers of the famous "Swan" pen. Since the days when it was a ducal residence it has served as the London headquarters of the League of Nations and, subsequently, as the home of numerous exhibitions. The house occupies a site of 6000 square feet; originally the site of the Mayfair Chapel. An interesting brochure has been written by Mr. S. P. B. Mais and illustrated by Mr. Hanslip Fletcher to celebrate the company's new enterprise.

We have received from the British Museum a number of excellent reproductions of the illuminations

in the famous Luttrell Psalter. They show homely country scenes such as harvesting, harrowing, sowing, and ploughing, recorded with all the spirit and gusto of the mediæval artist. The reproductions are produced in postcard size and make admirable Christmas cards which could not fail to please discriminating recipients. Another very entertaining illumination from the same Psalter is reproduced in colours and gold, facsimile size, in the shape of a large greeting card. It depicts a travelling coach for royal ladies in the fourteenth century, when the Psalter was illuminated. Another delightful series of postcards are reproductions of Turner water-colours in the Museum. They show the great artist working in a variety of styles, some of which will probably surprise many people. All these reproductions, together with a quantity of others of equal excellence, may be purchased at the British Museum.

A "Guide to Marks of Origin on British and Irish Silver Plate from Mid-Sixteenth Century to the Year 1936, and Old Sheffield Plate Makers' Marks, 1743-1860," has been compiled by Frederick Bradbury, F.S.A., and is published by J. W. Northend (Sheffield) in two formats, priced at 6s. 6d. and 12s. 6d. respectively. The new edition of this work brings up to date the marks of the existing British and Irish Assay Offices, and includes the Jubilee Mark. A number of hitherto unrecorded marks have also been added and the Marks of the Minor Guilds revised and considerably augmented.

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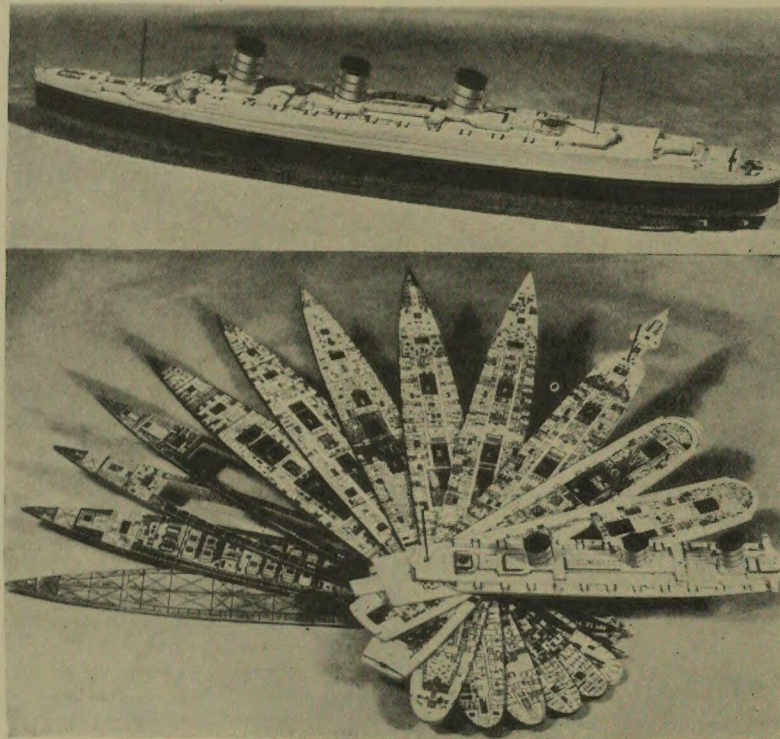
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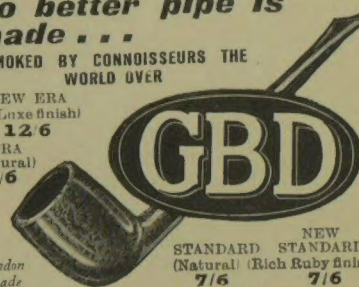
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